

Keystone Film News

Harry Wulze, who has been a member of the Keystone scenario department for the past two years, has rewarded last week for his hard work by Mack Sennett, the director of the great laugh-making company, when the young man was promoted to an assistant directorship and is now on the high road to a regular director. The promotion of Wulze follows the policy of Sennett, who is a great believer that the best Keystone directors are the men he trained in the ways of the Edenland plant.

Maundy Miss Dora Rogers, who was seen supporting Joe Jackson in "Topsy Joe," is hard at work on another story which will feature Cheasapeake Conklin under the title of "Buckling Society." As has often been the case in the past the decidedly good looking young woman has a vampire sort of part, but will delight her admirers with her finished acting. "Buckling Society" will be one of the Triangle-Keystone releases for early April.

With fifteen companies producing feature comedies Hampton Del

managing editor and assistant manager of production, has been a busy man at the Keystone Film Company's Tdendale plant the past few weeks. The three new companies have been added during the last month, and besides guiding the policies of his scenario department, Mr. Ruth has also personally attended all the rehearsals of each company. Being the righthand man of William Sennett is certainly some job. William Mason, better known to movie fans throughout the world as "Smiling Harry Mason," is hard at work on the Mack Sennett production, "The Man Who Knew Too Much," left the Keystone Company last

son left the Essanay Company last year and took advantage of a little vacation to journey to California. It did not take the producers of Los Angeles long to learn the popular comedian was in town and Sennett's men must have been the highest bidder. The young man is hard at work with Harry Gribbon in a Triple-Keystone feature to be released in the near future. Mason has bought a bungalow in Hollywood and now asked if he intends to go back to Chicago, only smiles. He says

Harry Williams, known the world over for his songs, "I'm Afraid to Go in the Dark" and "Under the Apple Tree," is hard at work assisting Mack Sennett in the direction of Chester Conklin who will be featured in "Bucking Society," a winning two-reeler on the Triangle-Lystone program. Williams joined about a year ago and is now on the

"Shorty" Hamilton, out at theystone plant, is broken hearted. "Shorty" became an actor he had to chase horse thieves in Texas and Northern Mexico. When the present Mexican trouble came up, "Shorty" asked Mack Sennett, the actor general, to release him from contract so that he could guide soldiers to Villa. Sennett told "Shorty" he was sure the government had enough guides and that "Shorty" could remain at the Key-

Miss Vivian Edwards, the decidedly more looking young Keystone compe, who was last featured in "A Sage Blacksmith," is hard at work on another two-reeler for the Trile-Keystone program, which will see this dainty young star an opportunity to again delight her admirers with her finished acting.

Charles Murray and Miss Louise
benda, the two popular Keystone
s often featured together, claim
record for hard work at the great
sh-producing studio. Both have
earned in three two-reel features
based in the last seven weeks. It
is a long time, however, and lots of
work, but the praise given "the
easter," "The Judge," and "A
e Riot" were more than worth
effort.

Incidentally we might say a little
something about Richard Jones along
same lines, for he assisted Mack
ennett in all of the productions
of the last four weeks. He has
been on the screen as young woman

seen on the screen will make bow as a Keystone star in the very near future when a Triangle-stone featuring Harry McCoy is released with Miss Yonne Thurman as the leading woman. The decidedly good looking young woman is working under the direction of Walter Wright, and from all her director says the theater-going public can expect a treat when Miss Thurman has her debut in the very near future.

Miss Julia Faye will return to her home of admirers in the very near future when a coming Keystone picture dealing with a mystery surrounding a ring Columbus wore when he discovered our land, is released. Miss Faye said she is delighted with the part and only hopes those who hire her screen work will like her

Frederick Palmer, assistant to caption Del Ruth, assistant manager of production and managing editor of the Keystone Film Company, compiled a list of Keystone stars gathered from his sixteen years' experience at the comedy studio. For the benefit of the photographer who may be trying to sell their pictures, they are worth printing. Here they are:

Don't invent excuses, invent stories.
Don't use cut backs, go on with the story.
Don't forget that dialogue does photograph.
Don't have too many characters.

don't have too many characters in a story.
 don't despise suggestions, even an actor boy gives you a lift.
 don't forget that people in Keyes comedies are human beings, not the cops.
 don't borrow any stories from the business, we read twice as much as do.
 don't rewrite old motion picture scripts, if you see a picture with a

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pearance of their companion, went out to look for him. They came upon a man dressed in B.V.D.'s, sneaking away from a suspicious-looking pile of fresh earth. The man proved to be Sterling, and upon

mate production which opens within the next few weeks.

Four complete rooms, representing the interior of an ocean steamer, were built in New York and transported to Miami, Florida, where Di-

Being curious to find out the meaning of Sterling's strange conduct, the police searched the earth and discovered that Ford had shot a skunk and, to hide his fact, and his odorous clothes with it. It is too bad that the story Ford had cooked up about being held up and robbed of his clothes by a wandering minstrel have been accepted by his audience.

EASTERN STUDIO NOTES

Alice Brady, daughter of William A. Brady and a permanent star on the World Film Corporation's production, will appear in "The Quick and the Dead," in films, after her appearance on Broadway in a legit-

STERLING SHOTS A SKUNK!!!
Ford Sterling, Fred Mace and Chester Conklin left the Keystone studios not long ago on a short hunting trip into the foothills near Edendale, Cal. Ford separated from his companions and spied what he thought was a wildcat hidden among the branches of a tree. He took aim and fired; something dropped, and Sterling, in his enthusiasm, rushed forward to pick up his trophy.

Several hours later Mace and Conklin, worried about the non-ap-

C. A. Roeder, of the Mutual exchange in San Francisco, and a party of exchange men from other cities in the southwest, this week motored from San Francisco to Los Angeles stopping en route to interview exhibitors in regard to the release of future Mutual productions. While in Los Angeles, they visited the Signal studios.

HOLLYWOOD

Emil Roe is now a member of Balboa. He has appeared in some of the most notable eastern photoplay productions. He is a distinguished looking man and could easily pass as a South American diplomat.

Mitchell Scanlan, a recent addition to Balboa brings education and a leading Montana player, she was schooled in some of the most exclusive eastern institutions of learning.

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David Horsley Plans Unique Programme

The Screen As A Medium Candidate For Congress Will Introduce New, Anglo-American Politics—Stars Will Help.

The screen as a medium of expression to promote the political interests of a candidate and lay before the public in a concrete manner those which would scarcely reach the voters otherwise, is one of the unique features of the campaign programme of David Horsley, pioneer motion picture producer, a candidate for the nomination for Congress on the Republican ticket in the Tenth Congressional District of Southern California.

Such is the word which comes from New York, direct from the candidate and it will be closely followed by his return to this city. Mr. Horsley is expected in Los Angeles the latter part of this month, after he makes a brief visit at Washington, D. C., where matters of National importance in his campaign will be given attention. Shortly after his arrival home, the first gun will be fired in a well planned campaign, which will continue right up to Primary Day.

Strange as it may sound, plans have been perfected which will enable Mr. Horsley to deliver two hundred or more addresses every night for a period of sixteen weeks, reaching every voter in his district. This has been made possible through the medium of the screen and the cooperation of the many exhibitors throughout Southern California who have pledged their support to the producer's candidacy.

Each address will not be more than fifty or sixty words in length and these will be thrown on the screen of the numerous theatres twice or three times a day, according to the number of performances, and in this manner a message will be carried to the people which otherwise would be a physical, and even also a mental, impossibility.

Mr. Horsley maintains that that which is brought to the attention of a person through print makes more an impression than that which is brought to the attention of a person through the spoken word, and with this new angle of political campaigning, he will go after the nomination and finally the election to Congress.

This does not mean, however, that Mr. Horsley will not appear before the voters of the district in person. A very thorough programme has also been arranged to bring him in close contact with the people of his district at many meetings, day and night, and with both methods working he is sure to reach over a tremendous area.

When appearing in public to address an audience, the candidate will be accompanied by one or more screen stars who will likewise talk, and in this manner it is expected that political meetings in this campaign will be attended by a greater number of the voters and more interest will be taken than heretofore.

The curiosity to see this or that photoplayer of the screen will undoubtedly attract considerable attention, and after that curiosity has been satisfied there is not the slightest doubt but that every person will remain to hear the remarks of the candidate.

David Horsley is the first motion picture man who has ever aspired to hold office, either locally or nationally. He considered the run when producers all over the United States took announcement of his candidacy as a vote to the conclusion that it was a foregone conclusion that he would win.

Although personal business as well as matters relative to his campaign called him to New York City shortly after the public was informed that he would make the race for Congress in the Tenth Congressional District, his campaign has by no means been at a standstill. He has directed everything from a distance, three thousand miles and things have been going on the same as if he was in personal charge here.

MAE GASTON CHRISTENSEN "MILLION SMILE GIRL"

Natural Ability and Pleading Manner Secret of Her Rise to Place of Note in Film World.

"The Girl with a Million Smiles." It is not the title of a photoplay or a legitimate drama, merely that which has been annexed to the name of Mae Gaston, leading woman at the David Horsley studios, whose rise to her present place in the film world came almost over night.

Little more than a year ago Miss Gaston smiled from a secluded place among thousands of the fair sex who toiled day after day before the camera with one desire and to some day gain recognition in that art that had been selected as a career.

Her smile broadened as the months flew by and at last she attracted the attention of David Horsley.

She was engaged to play a part in the five-reel Horsley-Mutual Masterpiece, de luxe edition, "The Love Lair," as one of the four loves in the supporting cast of the Star, Crane Wilbur. Merely a few days after her work was flashed on the screen in the project room after her first day at this studio. But she accomplished her purpose. Her understanding and portrayal of the part assigned to her could not be improved upon and the result was that Mr. Horsley immediately signed her to a contract as one of the permanent leading women of his force.

This wasn't very long after, that words of praise came from all sides regarding the new lead, most of the comment being directed at her smile and very pleasing manner. When came the addition to her name—"The Girl With a Million Smiles."

Her first picture completed, Miss Gaston was immediately cast in another of Mr. Wilbur's five-reel dramas. "The Conscience of John David," and the same high calibre of work marked her appearance in this production. She has now started her third production with the Horsley forces, again to be seen in support of Crane Wilbur, in a beautiful drama of the Masterpiece length, the title of which has yet to be decided upon. That which makes Miss Gaston's rise in the silent drama even more remarkable is the fact that she called upon no one for assistance but merely gathered the opinion that she was fitted for such work, saved her little "pin" money when living in Chicago, and when she had enough to pay for her trip with a little over, she came to California. She had not had any stage experience to speak of, save a little with the Bush Temple Stock Company, Chicago, in child parts.

The Majestic Company gave her her start. Next she went higher with the Fine Arts people, was then attracted by the Climax Film Company, and after that she smiled her way to the Horsley studios and here she will probably remain for a long time. She has yet to reach the age of twenty-two, according to a birth certificate which is filed back in the "City of Culture"—Boston, Mass.

PRINCE FOR FRANK CROMPTON

Giving credit, where credit is due, Frank Crompton, the technical director at the David Horsley studios is in line for much praise for the manner in which he has supervised the scenic work of the productions turned out at this place. It is from the inventive brain of this architectural genius that the plans of the massive sets used in the making of the Horsley-Mutual Masterpieces, de luxe edition, came, and also the smaller but picture worthy interiors. Mr. Crompton is a man of great experience, gathered from every section of the globe. To state that he thoroughly understands his business would only be putting it mildly. His accomplishments have received recognition not alone in this country, but abroad and the mention of his name in the smaller picture circles is a thing to be proud of.

Little more than four months ago he came to the Horsley studios. Previous to that he was affiliated with one of the Keystone people, and prior to that he supervised the construction of sets at Universal City. He came to the United States in 1905 to join the Edison forces, where he was in charge of the supervision of the construction of numerous sets and later

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CRANE WILBUR SUCCESSFUL AS STAR, AUTHOR AND DIRECTOR

Starring In His Own Masterpieces, Which Have Set The Nation Talking

It is one thing to be a star. Another to be an author. Still another to be a director. And to be all three and be successful is quite another thing. Nevertheless in the persons of Crane Wilbur, the eminent star of the screen, all three qualities are found and they work together at all times.

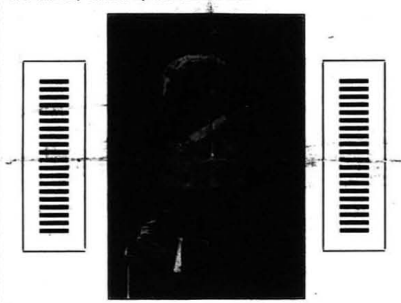
Mr. Wilbur is the star of the five-reel Horsley-Mutual Masterpieces, de luxe edition, made at the David Horsley studios. He is also the author of these same five reel subjects and at the same time he collaborates with Robert Bruce Broadwell in the direction of the company.

In writing his own stories, Mr. Wilbur has struck upon a very novel idea. He knows exactly what each member of his company is capable of doing and beyond a question he realizes just what his ability is best fitted to. His script does not have to be cut or extended for he is in possession of the knowledge of what is wanted and needed and with that in mind he goes ahead.

The photodrama written by Crane Wilbur are topics of National importance to a great degree. Stories very close to real life, full of human interest and with that vigor and punch which spells out a successful production.

One Wilbur production will never be found similar to the other. His topics vary and his last three plays have been a variety which have caused a great impetus to be upon those who have viewed them. A good example is the drama "Vengeance is Mine," which play that set the entire country thinking, dealing with a question of the day, Capital Punishment. There has been a popular demand for the showing of this picture and Mr. Wilbur's personal mail has been flooded with letters of praise both for the story and his work.

A Laid Into Him is another that has been given the stamp of approval by the public and the recent release of "The Love Lair"—which was the biggest picture turned out at the Horsley plant—is true to life. "The Conscience of John David" is about to be released and in this drama Mr. Wilbur has held himself down to facts that will cause a good deal of thinking. To say that the story is a strong one is putting it mildly. Human interest is prominent throughout the action and the work of Mr. Wilbur and the rest of the company is excellent. "The Wasted Years" will follow and this is also a big subject handled in a masterly manner by this eminent star.



Previous to his entrance in the film world, Crane Wilbur was an actor of the spoken stage. He scored success after success in that work the same as he is in his present sphere. He has been in the public eye since he was fifteen years of age. A good part of that time was spent in repertoire work and later he became identified with Mrs. Fluke.

When Pathe planned the serial "The Perils of Pauline" Crane Wilbur was selected to head the cast. This was the start of his motion picture career and it is needless to say that he won national honors through his work in that masterpiece. Then came Lubin with "The Road of Strife" and Mr. Wilbur was engaged to play the leading part. He also appeared in other big productions of the Philadelphia concern and later came to the David Horsley studios.

His pictures under the Horsley-Mutual label have been "The Protest of the Blood of Our Brothers," "Could A Man Do More," "The Mystery of Court Brenne," "Vengeance is Mine," "A Law Unto Himself," "The Love Lair," "The Conscience of John David," and the drama that he is now starring in, "The Wasted Years."



Endurance would be a fitting addition to her name. And if it wouldn't sound too long, work might be thrown in. Both of these qualities are very prominent in the little Horsley star, who loves her work and wants plenty of it. Her power of endurance is remarkable. Only recently she played in three dramas at once, changing off and on at the command of the director, working from early morning until close to the time of the call of the milkman. One of the pictures was in five reels and the other two, two reels each.

Starting with the release of "The Soul's Cycle" Miss Gibson became a star. She has followed this up with wonderful portrayals of many varieties and during the months of production she has risked her life not once, but many times while performing in jungle scenes or out on the waters. It is nothing at all strange and through her beautiful disposition and personality has won a place in the hearts of all who know her. That she has an enormous screen following is very evident when a glance is taken at her weekly mailing list.

WORLD FAMED TRAGEDIAN STARRING FOR HORSLEY

William Clifford, Shakespearean Scholar Measures Up With The Best in Filmland.

In the person of William Clifford, the David Horsley studios have a star who, prior to his entrance into the silent drama, was famous throughout the country as a tragedian and one of the few real good Shakespearean actors of the present day. Although still in his thirties, Mr. Clifford has a remarkable record and it was a slow and a blow to the leg and the arm when he was deserted for the lure of the camera.

Continued on Page 4.

ONE YEAR AS PHOTOPLAYER, OVEY HAS BIG FOLLOWING

Cub Comedian Mixes Thrills With Humor—A Graduate of The Legitimate Stage.

Less than a year in the film world, George Ovey, star of the Cub Comedy Company, producing one reeler at the David Horsley studios, has built up a reputation for himself that will stand the test along side of any of the pantomime comedians of the day. Coming from the legitimate stage, where he had tremendous following, Mr. Ovey has launched out upon a most successful career.

One of the greatest assets that Mr. Ovey possesses is the fact that his

Young Gen'l Manager Bert H. von Klein

Elevated From The Ranks A Shrewd Little Man With Big Business Ideas Is Making Good Seven Days A Week

There have been reams and reams written about this or that leading man and leading woman, and volume after volume devoted to some particular star, all of which is very interesting, beautiful and worthy but in the end shuffle—in only few instances—the public has not been brought in close contact with the real "key" to the situation, at the studio.

One of the best examples is found at the David Horsley studios, where in the center of the vast array of men, women and children who are massed here and there in the various companies, is one who is greatly responsible for the existing prosperous conditions in the person of Bert H. von Klein, general manager for Mr. Horsley.

With little more than thirty-two years behind him, Mr. von Klein has singled out by David Horsley six months ago—to be exact, on the first day of October, 1915, as his manager, "wheel" and told to go ahead. A thousand and one things were heaped upon him, and he has been going ever since, if not more than in the past, as the studios are now ranking with the best in the United States, turning out as much if not more film than institutions which could be called parent concerns and the output is receiving recognition not alone in this country but is in great demand in England.

As a business man, Bert von Klein can stack up against any of them. Shrewd would be a fitting addition to his name and work describes him from head to foot. The first to step a foot inside of the plant in the morning and the last to close his desk at night, not only six days of the week, but Sunday finds him all over the place looking after his business.

David Horsley, who is second to none in grasping that which is only of a-1 caliber, discovered this particular "young man" when von Klein joined the Horsley forces in the management of the studio, as director and leading man. But his capacity for business soon attracted the attention of the studio, and that one afternoon resulted in the placing of Mr. von Klein at the general manager's desk the next day.

General Manager von Klein is a product of Hamilton, Ohio. As early as the age of fifteen he started his stage career. A private tutor traveled with him and for four years he received his education in that manner. Then he left off before the footlights and entered Lafayette College, where after getting his higher education he returned to the stage and for three years was under the management of the Schuylkill, where Olga Nethersole. He was director for the "Mimic World" and "Soul Kiss" and his education was not decided to go in vaudeville and he toured this country and abroad.

Making a name for himself on the

legitimate stage, he then heard the call of the camera. It came from the direction of the Horsley studios and success followed in his plans as it did on the stage. Leaping from the position of assistant director to the position of general manager, he was then put in a system that has been very instrumental in placing the David Horsley studios in its present zone.

Managing is not the end of von Klein's capableness. He has gained fame and more laurels have been added to his career as a director, producer, and actor, and when it comes to the matter of self-defense, "Von" as he is often called, is no slouch. He is a man who hits the scale at 135 and even higher. He stands five feet eight inches tall, has a head that is big and even atmosphere about his blue eyes and beneath a mass of thick chestnut hair, a man who is a very good manager of the action of the Horsley plant.

Last, but not least, by all means, as a dresser "Sam Neat" looks like a selling plaster, and if there is any doubt of the fact a visit to the David Horsley studios any day or night—for he is always there—the proof will be found in a real Beau Brummel.

Continued on Page 4.

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SCENARIO OFFICE

A matter of interest to the moving picture public is the fact that a new firm has been organized for the purpose of handling scenarios and correspondence, Daniels & White at 832 South Grand avenue. Phyllis Gray in Daniels, popular in flimdom, and Evelyn C. White, well known newspaper woman. Both of these young women have written scenarios successfully and will be in a position to supply the needs in that line.

KEYSTONE PROSE

When upon the screen you see, a feature Keystone comedy, perhaps you wonder how (was made) for Keystone puts it in the shade: when Mack Bennett takes command. He has a way that's all his own, for Keystone factory is his home, they say he dreams of comedies, or makes something by the seat of his brain, and brings thoughts for his actor band. The situation first he gets, and then the cast selects, then he hears the story told, in language that is firm and bold; that he may understand. He has actors for the play, and to them salaries big does pay, that he may have the best there is, and all must

understand the his, or get the key hand.

Perhaps Ford Sterling heads the list of actors that Fortune's kismet, but while we're starting on the chase, we must remember good Fred Macvee who makes thousands clap their hands. But these, of course, are only men, and like the crowd we're for the best, the quality girls we love to see, especially in a comedy; of course you understand. Perhaps there is a score or more, who for their work have been accused, or brought the smiles as they are seen in many a picture on the screen; throughout all this broad land. We might place Louise Fazenda first, and Vivian Edwards is not the worst, and then there is Miss Julia Payne, who often drives dull care away; it surely is some hand. But that's not all or even half, for when you kill the fated cat, there are a number more to add, upon the list you may have had, of girls in Keystone fairyland. Anna Luther is very fair, which also answers for her hair, or Claire Anderson so bold, a lion tamer we are told; and this news is first hand. Now that we've started with the girls, perhaps you like one with blonde curls, if that is the case, one for you, Louella Maxam good for blues; who shows such self-command, and then of course best we forget, it's funny she hasn't been mentioned yet. Miss Mary Thurman, who stands in the shade, who takes great risks and does not care; should the story require grit or sand. They are a merry band, you see, engaged in making comedies, there are three hundred in the clan, bringing laughter throughout the land, and working hard for you. "The best is none too good for us," and for salaries we are not contented, and words the boss has often said, and words which while in his bed, of comedies of a better kind.

KEYSTONE PATROLL

While many people are getting into the producing end of the moving picture business, many of them with the thought that they can get the money, some of the items on the yearly report sheet of George W. Stout, business manager of the Keystone Film Company, may at least make some hesitate, before buying a camera and engaging a company of players.

The Keystone company employed on a weekly basis, last week for the week for the week ended April 1st. The salaries paid to the men stars runs from \$100 to \$250. This means screen stars. The male stars from the speaking stage have been paid as high as \$1000 a week during the year just closed.

With the women it is more expensive. The highest paid actress at the Keystone plant gets \$1000 a week, while Mr. Stout made out a number of weekly checks for \$2500 each for one well-known woman star of the legitimate stage.

The average weekly payroll for the year was \$28,459.64. During the year the purchasing department expended \$251,094. The Keystone company in the same time spent \$110,067.54 on improvements.

During the year two well-known comedies were released each week. The most successful of these, "The Fighting 69th," cost \$64,287.50, while the cheapest a little less than \$17,000.

The Keystone company has a standing order for 25,000 feet of negative weekly and last year bought enough to make up the yearly total over 1,500,000 feet.

It cost a little over \$500,000 last year to the studio. The company going, which item also includes the amount paid for renting cars.

Another little item, which might not be thought of is telegrams. The yearly bill for telegrams from the New York office know what each company was doing, when the next picture would be sent, etc., was \$5,127.16.

L-KO NIGHT AT THE NATIONAL THEATRE

The L-KO and the National Theatre have started something "different." Not being contented with the side splitting comedy program of the L-KO comedies scheduled for last Monday evening, Managers Lustig decided to bring his managers and the stars to the theatre for an L-KO's together and to this end invited the stars to appear in a picture on the screen.

You can imagine Mr. Lustig's surprise when the L-KO stars not only consented to appear, but were enthusiastic about it—they were "there," so was the crowd, the beautiful theatre being packed and many more turned away. It will suffice to say to the unfortunate who were unable to gain admittance that Monday night will long linger in the memories of the fun loving public who greeted with applause that fairly shook the beautiful theatre, the L-KO's as they appeared.

Dancing and handsome Bert Roache carried away the audience with his wonderful interpretations of songs. Dainty Lily Vera Reynolds danced, her grace and beauty making it hard to believe that she appears in some of Leckman's hard-boiled comedies.

It was a treat to again hear Gene Rogers, the Prince of Funnies, who is known the world over for his clever antics. His wonderful bass voice seems to improve with age. Much humor was invoked by the roaring cack put on by beautiful Gertrude Griffith and Bill Bettey, partner, one of the funniest fun-making characters on the screen today.

Pretty Lucille Hutton sang in her usual charming way, and Mr. Hefz sang a song that was well worth an equal in the art of rendering laughter making recitations. The comedy program of the evening was created by J. R. Davis, and that Prince of comedies, who has been responsible for the excellent arrangement of the program.

The evening's entertainment with a side-splitting mild provoking farce entitled "How Movies Are Made," which was given with a good opportunity to once more prove the fact that she is the funniest woman on the screen.

UNITED REPUBLICAN TICKET

Delegates to REPUBLICAN NATIONAL CONVENTION (Stamp an X after each name)

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- ROBERT N. DULLA
- EDWIN ANDERSON
- HARRIET W. B. STRONG
- JUDGE PAUL J. MCCORMICK
- JOHN A. BRITTON
- GEORGE W. J. LENNON
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Del Henderson, Director of Keystone Comedies

The former police woman in "The Fighting 69th," Miss Blanche Yawson has already won a host of friends for her work in the two pictures featuring Willie Collier at the Keystone studio and the last one just released, "A Bath House Blunder." These are the only three pictures the young woman has ever worked in and Mack Sennett, the director general was so impressed with her ability he has placed her under a two-year contract. Oh yes, Miss Yawson is six feet four inches tall and weighed 225 pounds when she joined the Keystone. She says now she is "a mere slip of a girl," as she lost ten pounds while making "A Bath House Blunder."

Pretty Miss Peggy Pierce, the young Keystone comedienne will return to her screen admirers in "His Dear Butter" which she has also leased as a Mack Sennett production of the Triangle program. In her new picture Miss Pierce more than upholds her past reputation for clever screen work and has a part which is bound to make up for the disadvantages in the coming release.

Among the all star cast supporting Chester Conklin in "Bucking Soda Water" are a number of stars who have won a host of friends by her work with the Selig Company before she secured the position of Miss Pierce under Mack Sennett. Miss Maxine has the part of the country sweetheart and carries it with all possible ability.

Although Polly Moran, who made a name for herself on the speaking stage in all parts of the world, has a contract with the Keystone Company whereby she only has to play rather than make up, the young woman delights to make up as an extra and play "bits" in any company where she can when not working under her own director. Miss Moran also joined Del Henderson's company and asked if he could use her for a scene or two in "His Dear Butter," but through Miss Polly had a regular part and one which made her go into the water for a number of times. And water is not so warm at this time of the year. The picture was released under the title of "A Bath House Blunder," on the Triangle-Keystone program.

For Louise Fazenda, Everyone feels sorry for her at the Keystone studio but the good looking young woman says she does not care. The reason—she is cast again as a home young woman in a coming feature being directed by Richard Jones.

Keystone's grand old man, Harry Becker, has again been placed in Richard Jones' company and will have one of his usual character parts in a coming Triangle picture. Becker released sometime in May. Besides his nearly two years with the Keystone, Becker has been in the picture on the speaking stage for sixty-one years, being a member of the first minstrel troupe in the country. He is in the days when a company of soldiers were sent along to protect them.

News of Film Players

Edward Sloman with an assistant and a camera man went to the borders of Mexico with the idea of just roaming over and taking some "a la boheme" scenes for his live reader, "Reclamation." The scenes he desired were both desert and irrigation ones. Sloman struck a snag, for the Governor asked a lot of money in the form of a license for the privilege of crossing the border and bringing bullets and things. After waiting two days and with efforts Mr. Sloman traveled twenty miles down the border and crossed "in his own" setting that the scene he wanted. He had to hurry back into U. S. territory, for the party were chased by some villainous looking Mexicans. "There are Mexicans and Mexicans," says Sloman, "this lot were dirty in every particular. Honestly, I felt like leaving a cake of soap behind me when I crossed the border, but I did not take the time to extract it from my bag. You see, we were in some what of a hurry!"

William D. Taylor, who produces for the Palace Picture Palace, had a busy good time last Saturday to Monday. He drove his all-purple National to Santa Barbara and was surprised to find how many good friends he had there. He got fined for not going up and out of town the way back and deserved both fines. The only objection that the cop put on his speed-down at forty was he was making fifty-five easily. He visited Bill Russell and saw one of the latest fight between him and the goat, the goat and the turkey, and he interviewed Jim, the anti-bark "Brimo" cook. Back in town he had two suppers at the Arlington while at Santa Barbara and had two suppers. That is all.

Hessie Barricade, the New York Motion Picture star is taking advantage of the opportunity to show us what a capital little comedienne she is. In the five-reel comedy under way at Cedar City, Miss Barricade has a part full of light touches which she knows just how to put over. Her mother her parts in "Hessie and Brown Eyes," and "The Mating." Well, this part will give the same sort of a laugh as the last one. "Hessie" what more could anyone ask? Charles Ray will support Miss Barricade in the feature.

It is not possible to get Howard Hickman excited. He has been approached several times of late by people who say, "Your big success is at hand, is it not?" They refer to his part in Tom Ince's "Civilization." Hickman answers quietly, "Maybe it is, but I don't know. The film is shown and then we will all know more. I may hit the popular taste and make a hit, or I may not. Those who have seen the film are sure of his success."

Anne Schaefer, the Vitaphone actress is a rabid baseball fan. She tells this story on herself. One day last year she was to be fitted for a new costume. She went into the newspaper boards while the World's series were being posted. She got very late to the fitters and half way through the proceedings heard a shout go up from the crowd. It was the Red Sox. She rushed out, rushed out, leaving the tailor open-mouthed, to see if Boston won. Boston had and Miss Schaefer shouted herself hoarse and then returned without any voice to try and explain her extraordinary conduct to Mr. Tailor-man. To this day, she says, that tailor thinks she has a screw loose somewhere; he just does not understand baseball anyhow.

Rhea Mitchell, one of the American's leading women is very distressed. Her mother is quite ill and Rhea journeyed to Los Angeles and placed her in a hospital. Mrs. Mitchell is said to be getting better, but is very weak from an operation which had to be performed. Much sympathy is being shown for Rhea, who is at present staying with Anna Little.

Every Sunday "Hallelu" Cooley (they call him Hal) provides a good time for the ladies who go to Santa Barbara. Hal C. hosts his athletic proportions into a bathing suit and the ladies who go to the gymnasium which buffet him back again. It does justice to the aforementioned Hal Cooley, who is a very good looking, entirely innocent of any intention to excite admiration; he goes bathing for the sheer love of it.

Helen Rosson has just completed a sterling piece of acting in the five-reel "The Abandonment," in which she wore fourteen changes of costume. Her current Taylor and Harry Von Meter played with her in this. Despite her youth, Helene is acknowledged to be one of the best actresses at the American studios and there is no tinge of jealousy with her. Frank Higgins, the young actor in it she takes the part of a western girl and does some good riding as usual. Frank Higgins is a very good actor and also takes the lead. Miss Little says she has lost her taste for little roles and welcomed her return to her own little bungalow in Santa Barbara.

Cleo Madison has had her little holiday, just a few days of rest up. She spent it with her sister Helen at home. They are good companions these two, and find lots of comfort in each others society. Helen is more of a home body, but Cleo is a bit of a wanderer and they manage to get lots of fun out of life. Miss Madison will direct a picture for the West Indian drama, starting towards the end of the week. In this she will impersonate a little slave girl, the photo-play is full of pathetic interest. She is at her best in these character studies and loves to play them.

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Hal Cooley, who until recently has been playing leads for the studios at Santa Barbara, resigned his position to play leads for the Monrovia—we wish you luck, Hal!



Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.

217 Lisner Building, 524 South Spring Street
 Los Angeles, California.
 Home: F3849

Entered at the Postoffice as Mail Matter of the Second Class

JACK SACKER Editor and General Manager
Martel Carruthers Official Photographer
New York Office 1431 Broadway, Suite 208
Frank P. Donovan Representative

TERMS OF SUBSCRIPTION:
 Single Copies Five Cents
 One Year \$2.00
 Make all checks payable to PhotoPlayers' Weekly Publishing Company
 Advertising rates upon application.

Saturday, April 22, 1916

The Ohio Board of Movie Censors recently ordered "Close-up" pictures of Villa, the Mexican, eliminated from the Selig-Tribune, a news reel, released twice weekly through General Film Service. The Motion Picture News, dated April 8th, 1916, publishes the following editorial: "What Will the Censor Critic Do Next?"

The climax of censorial insolence and oppression has been reached at last. Within the past week, the Ohio Board of Motion Picture Censors issued a general order, forbidding the exhibition of any picture of Francisco Villa within the state.

Their official reason was that Villa "is a murderer and a bandit, and pictures of him upon the screens of motion picture theatres would inflame the populace."

We wonder whether the censors full realize what this action means. It is a direct attack upon the news weeklies, which in content are completely parallel to, and in many instances identical with the pictorial supplements of the printed newspapers.

The aim and end of the news weekly and the newspaper is the same. However reluctant the courts may be, at present, to admit that the constitutional guarantee of free speech includes all motion pictures, they can hardly withhold its protection from that portion of them which is nothing but a newspaper translated into pictures.

The one expresses in pictures what the other declares in words.

And why, in the name of every principle of democratic government, should any man, or woman or body of men and women be permitted to say what part of the world's news they may know, and what part they must not know?

Is Ohio or any other State in the Union so completely Russiannized on the screen. Must we now have contemporary history sterilized for us? Is one half of the world now to be forbidden to know how the other half lives?

It is time that this reckless running amuck of a few petty officials intoxicated with their power should be stopped. We believe it will be, and there never was a more certain opportunity to make an example of the censors than in this case of news weeklies.

JUST TO MAKE TALK

If we were asked, Who is the busiest man in the world? we would be compelled to answer: Mr. Crone, Manager of the Vogue Studio at Sunset and Gower street.

Speaking of entertainers as well as actors, you have to hand it to Art Tavares, the popular heavy of Vogue comedies.

Jack Holt, you will please take notice, that if the owl you promised the writer, is not delivered within ten days, I will sue you for breach of promise.

Balboa is sure lucky in getting the signature of that Prince of good fellows—Neil Cameron Hardin.

The busiest motion picture plant of its size in the world? Well, Sir, have you ever visited the Vogue?

Speaking of the Irish—well I will tell you something next week.

Army Sharer, Ope Mitchell, Chas. Delaney and all other members of the order of "Ope" will please get ready for the next grand opening of the order, that will take place at the Barracks, soon.

If you are not getting your paper regular each week, kindly let us know.

The Style Clothes Shop, located at 239 South Spring street, are sure getting the motion picture players' business, they are delivering the goods, which tells the whole story.

HELLO, SISTER! Glad to hear from you, see letter.

Society news—Miss Alice Nelice and Miss Madge Kirby of the Vogue, are doing nicely, might we suggest a little PEP to help the matter along?

You ask, "Who is the funniest man in the world?" Go and see one of Rube Miller's comedies, the picture will tell you.

Everyone knows of Forty-five Minutes From Broadway, Gene Murphy's is only forty-five feet from Broadway.

A visit to the Horsley studio's more than convinced me that Mr. Bert von Klein is "the right man in the right place."

This paper wants the news from all of the studios, if we don't mention your name, see the Publicity Manager of your studio.

We want to please you, if we can, have you any suggestions for this column?

How about the "Actors' Fund"? Have you given your mite? It is a good cause folks.

From what we can understand, it seems that Handsome Jack Holt will soon have to employ a secretary, to answer his mail, not having anything to do, but work, we gladly make application for the position.

We are glad to hear that Miss Belle Bennett of Lasky is able to be about. You have a host of friends, Belle, so we would suggest that you do not get sick again.

Anyone knowing the whereabouts of one John Oaker, will kindly advise this office.

Prince Hardin, now of Balboa, writes: "The most up-to-date studio I have ever been in, wonderful system, congenial people, making wonderful pictures, but not to be wondered at when you consider the fact that the Horkheimer brothers are at the helm."

We quite agree with you, Neil.

Horsley Studio News

The Wasted Years, a five-reel Horsley-Mutual Master picture, deluxe edition, starring Crane Wilbur, who is also the author of the drama, will soon be completed and all indications point to a magnificent production. Massive sets, a large and excellent supporting cast and several hundred "extras" are among the features. Miss Mae Gaston will be seen in the leading feminine role, which suits her perfectly. The production is being directed by Robert Hurk Broadwell.

Crane Wilbur, the eminent star of the Horsley studios, appeared at the Hoover theater, Hoover and West Ninth streets, Wednesday evening, in conjunction with his five-reel drama, "Vengeance is Mine." He talked on capital punishment, the subject dealt with in the drama.

William Clifford and Margaret Gibson, co-stars at the Horsley studio, are busily engaged in two-reel dramas, assisted by the Bostock wild animals and under the direction of Charles Swickard are turning out one production every week. Their latest play is by Theodosia Harris, of the studio scenario department, the scenes being laid in a French fishing colony on the coast of South Africa. To date some very elaborate and thrilling jungle and water scenes have been filmed.

For one of the big series in the five-reel drama, "The Wasted Years," starring Crane Wilbur, a theater balcony was erected on one of the stages at the Horsley studios, the construction being supervised by Technical Director Frank Crompton. More than two hundred persons took part in this scene. Another striking scene in this play is that at an orphanage where seventy youngsters ranging in ages from a few months to seven years, took part.

Charles Gay, trainer of wild animals at the Horsley studios, had a fierce encounter with a lion in the jungle during the filming of "The Dawn," starring Margaret Gibson and William Clifford, and before the man and beast were separated, Gay was clawed badly under both arms. His great skill in handling the lion probably saved him from more serious injury.

Marie Gavette, ingenue lead at the Horsley studios, will be seen in a very original picture, "The Dawn," in a picture-quest part in support of William Clifford and Margaret Gibson in a forthcoming Centaur release, "The Ordal."

The daring work of little George Ovey in the one-reel "Cab Comedy," "Jerry's Perfect Day," a forthcoming release, is of the variety that makes good thrills run up and down the back of those who watch the play. In the future, the camera, so one may imagine what the sensation will be when it is shown on the screen. In his pictures, Ovey takes more chances with his life than the average comedian would care to accept.

Clair Alexander, a dainty little brunette with a mass of dark brown hair and big brown eyes, is making a very favorable showing at the Horsley studios, in support of George Ovey. Little Miss Alexander has displayed exceptional talent and her understanding of what is needed in comedy has greatly pleased Director Fahney. She is now cast in her third Cub picture in a part of greater scope than was given her in her first two attempts.

William Clifford and Crane Wilbur, stars of the silent drama, affiliated with the David Horsley studios, are being sought by the Hollywood Masquerade to appear on a program early in May. Mr. Clifford will probably favor with a Shakespearean reading and Mr. Wilbur will offer some of his own stories in verse.

General Manager Bert H. von Klein who has full control of things at the Horsley studios, in the absence of Mr. Horsley who is in New York, had his first day off from the studio this week and motored to San Francisco. He was accompanied by Mrs. B. H. v. K.

CHARITY BEGINS AT HOME

(Special Correspondence)

New York, April, 1916. That admirable doctrine, charity begins at home, was never given a stronger exposition than in the mammoth Motion Picture Campaign for the Actors' Fund of America now sweeping the country. The personal contributions of the people of the films are proving most gratifying to Samuel Goldfish, chairman of the committee which undertook to raise no less a sum than \$500,000 in fifteen weeks. They range from Mary Pickford's \$2,000 check downward to gifts from the smallest salaried screen actors and actresses. Stimulated thus, it would seem that the public MUST respond handsomely in this glorious undertaking—the establishing of a \$1,000,000 endowment of the Actors' Fund and Home on Staten Island.

"We will all help the Motion Picture Campaign for the Actors' Fund of America because it is a duty and also a matter of pride," said National Secretary Sylvester Sullivan today. "We desire to give our assistance in raising the \$500,000 for the endowment of the fund and home on Staten Island because our help is needed."

Only Six Weeks Left. In the fifteen weeks there are only six left and every bit of money sent in to Treasurer Blackton, Locust Avenue, Brooklyn, counts toward making the grand total. We must endow this fund because actors and actresses are always the first to help in any community in distress and there are many in that kindly, peaceful profession who are not able, despite the sincerest effort, to provide for their own old age.

The rank and file of the theatre, as President Daniel Frohman has said, have no fixed season of employment and there is much uncertainty in the incomes of those from whom the public receives mental relief, happiness, and amusement.

The Public Will Help

They toil and suffer to perfect themselves in Art to please us, the public, and therefore have not so much time to provide for the sunset days of life; consequently this fund is a necessity. \$750,000 a year is spent in relieving sick, disabled members of the theatrical profession throughout the country as well as in caring for old retired members in the home on Staten Island.

There was no adequate way of meeting the demands except by an endowment of this fund with one million dollars and the Motion Picture Campaign will give \$500,000 of it," says President Frohman. The total will be deposited in an authorized trust company and the interest earnings therefrom will go far toward saving the fund from dissipation. It will not pay all the annual expenditures, but the annual benefit performed by the drama will make up the difference."

Checks Should Be Sent to Treasurer

The Motion Picture Campaign is projected now in Art to please us, the public, and therefore have not so much time to provide for the sunset days of life; consequently this fund is a necessity. \$750,000 a year is spent in relieving sick, disabled members of the theatrical profession throughout the country as well as in caring for old retired members in the home on Staten Island.

"Steeple" Jack Tyler, who climbed over forty flag poles in and near Los Angeles last year is now a member of the Kayakers. Mack Bennett engaged him in order that he might have someone who could play comedy parts high in the air without losing his head.

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PHOTOPLAYERS' WEEKLY

M. P. KRESSICH

Signal Studio Notes

By special consent from G. B. Pellissier, Director-General J. P. McGowan, of the Signal Film corporation, this week secured permission to make motion pictures of the round-up and spring breeding on the Pellissier ranch to be used in his production of the western feature, "Whispering Smith." A special stock and the equipment necessary to the making of the scenes was made at Signal station during the night to be in readiness for the early morning trip. Some idea of the work which is regarded motion pictures in general and Helen Holmes features in particular is shown by the willingness with which Mr. Pellissier granted the producer's requests throughout the work and lending his cowboys to the picture company that the necessary dramatic scenes might be made for the big production.

Because of the popularity attained by the recently completed railroad series put out by the Signal Film corporation under the general title, "The Girl and the Game," Helen Holmes, being woman with that organization, who was featured through the productions, is being flooded with letters from exhibitors, exchange men and film patrons in every section of the country requesting—often better said demand—a continuance of the series.

This evidence of the warm reception of their efforts is very gratifying to both Miss Holmes and to the company officials, although they have other plans for their featured star for a number of weeks to come. Still, the general tone of the requests is so insistent that it is not impossible that it may have an effect upon the company and that at some future date may influence them to gratify the wishes of the people who have been following the fortunes of Helen Holmes in "The Girl and the Game."

Under the direction of J. P. McGowan, the Signal is rapidly nearing the completion of the fifth reel of their production, "The Girl and the Game." Although it is entirely incidental, they have secured some of the most unusual and picturesque scenes in the entire motion picture series. The Medicine Bend is shown lighted by its own lamps and the light that shines out of an occasional window or door along its length.

After several days under the care of a physician, Leo D. Maloney, who appears in the Signal corporation's production of "Whispering Smith," has returned to his work at the studio. A complicated attack of bronchitis and quinsy was the cause of the illness.

In anticipation of the coming weather, the Signal Film corporation this week began the construction of a row of bath-houses for their plant for the use of the players.

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While in the mountains this week making exterior scenes in the production of "Whispering Smith," a grizzled prospector, loaded to the guards with a liberal supply of forty-two caliber shot, accompanied the company during the course of a conversation with Hurst showed him a big nugget which he said he had picked up in a pan of dirt on his claim. The nugget was bigger than a walnut and nearly as heavy. Hurst could estimate it, should have been worth in vicinity of two hundred dollars. He advised that he would like to see it. "Oh, I'd give it to you," replied the prospector. "I reckon I might get twenty dollars for it somewhere, don't you?"

If he were not a pretty limber sort of an individual, Hurst's rapid reach for the nugget and the look he took his head and asked him to make an offer.

"A very good piece of bronze, but it might be worth four or five cents. I'd take a chance on it for that amount. You didn't buy it for gold, did you?"

Hurst swallowed a couple of times and smiled wily. "No," he said, "I was just trying to fool you, Ha."

However, he is not now in the market for gold bricks and he is not in town, he lost no time in getting to his seclusion in mining stock.

Visitors are no longer to be received at the Signal Film corporation's studios. The latch string has been drawn inside and the wishes of the people who have been following the fortunes of Helen Holmes in "The Girl and the Game."

Under the direction of J. P. McGowan, the Signal is rapidly nearing the completion of the fifth reel of their production, "The Girl and the Game." Although it is entirely incidental, they have secured some of the most unusual and picturesque scenes in the entire motion picture series. The Medicine Bend is shown lighted by its own lamps and the light that shines out of an occasional window or door along its length.

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The Home of Motion Picture Folks

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of Los Angeles. Mr. Whitting is mourning the loss of a car for a week, but he should get gray as he is insured.

When the Rolin Plunthum players were in San Diego, Manager Walter C. Smith of the Hippodrome theater which runs the Hippodrome roadhouse, brought about a meeting in touch with Director Hal Roach and made arrangements to give a show at the Hippodrome theater. The attraction brought a crowd-breaking house, as actual receipts showed, and the manager says he wishes the company would work there every week. Harold Lloyd as Lonesome Luke did some cavorting around as did Bela Danieles, and the latter was a comedian who help to make Plunthum's act better.

At the night when the players under the direction of Hal Roach making a Plunthum had finished work and was growing late in the morning, they decided to remain in the border town and partake of a real Spanish dinner. Everyone sat around a table with white cloth and flowers. They all enjoyed the food but most of them drank too much water trying to wash the food down. The result was that the little lady, Lonesome Luke, is still trying to decipher the letters of the word "Lonesome" and a girl waitress how to cook some of the funny dishes.

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snack-like gown, but both of which events she is daily practice.

Adelaide Woods is one of the distinctive Biograph types who was set to a Boston club which bears her name on its first anniversary in middle April. The Louise Lester Club, which comprises twenty young men and women of the Eastern city, has been active in securing a re-issue of Miss Lester's "Calamity Ann" picture and has been successful in their attempt. Miss Lester's picture was sent them by way of appreciation.

A spaghetti feast has been prepared at the name of the Biograph Club. The result was a surprise party, which was held upon the late arrival from the state of a Police.

William Christy Cabanne, on completing the Douglas Fairbanks' picture "The House of the Seven Gables," the Fine Arts management to retain Mr. Fairbanks as lead in his company. The picture is now being made and will be his last. Both Director Cabanne and Mr. Fairbanks have been solemnly sworn to the studio for the past week. This is a sure indication that they are thinking of comedy scenes for the picture.

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HENRY KING

trip of King, which Miss Saunders is now doing.

As the finale to the filming of "The Girl and the Game," which is completed, a big six-passenger touring car was sent over the cliffs at 250 feet and broke up in mid air most spectacularly as a result of the cannoning of the plane.

Vampires, villains, heroes and heavies may give the movie fans a good time, but it is doubtful if there is in all the galaxy of screen talent a player of many years' experience who will be remembered as lovingly or as long as Baby Marie Osburn, Balboa's star-ette in "Little Mary Sunshine."

This infantile leading woman, she's not yet quite four years old, has bewitched her way into the hearts of young and old. Everywhere the production has been hailed as distinctly worth while and proof that the cheer-up picture is a good thing commercially.

For the benefit of the Actor Fund, members of Balboa staff are taking on an elaborate program at the Laughlin theatre in Long Beach, California. The program will be seen in her original travesty "How Movies Are Made," directed by Harry Harlow. The program will be seen in her original travesty "How Movies Are Made," directed by Harry Harlow.

My delight in winning the part, said Miss Brotherton, is exceeded by the fact that I am playing the lead. Balboa's head. He is responsible for my having been in the picture. He is responsible for my having been in the picture. He is responsible for my having been in the picture.

This summarizes a real human interest story. At the beginning of the contest, it was suggested that Balboa enter out of the picture. He declined because all of them are well but by their own cars. But because of the business, he was anxious to do something for Miss Brotherton.

She has been with Balboa since the start and never missed a day. He's a responsible position, though the greatest asset to the picture. He's a responsible position, though the greatest asset to the picture. He's a responsible position, though the greatest asset to the picture.

It's simply a matter of sticking to the plan. Balboa's head. He is responsible for my having been in the picture. He is responsible for my having been in the picture. He is responsible for my having been in the picture.

Several weeks before the finish, President Horkheimer was called to New York by his brother. He declined because all of them are well but by their own cars. But because of the business, he was anxious to do something for Miss Brotherton.

She has been with Balboa since the start and never missed a day. He's a responsible position, though the greatest asset to the picture. He's a responsible position, though the greatest asset to the picture. He's a responsible position, though the greatest asset to the picture.

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Several weeks before the finish, President Horkheimer was called to New York by his brother. He declined because all of them are well but by their own cars. But because of the business, he was anxious to do something for Miss Brotherton.

She has been with Balboa since the start and never missed a day. He's a responsible position, though the greatest asset to the picture. He's a responsible position, though the greatest asset to the picture. He

News of Film Players

A series of Western and underworld stories is being arranged for Harry Carey by the Universal Company, in which pictures he is to be starred. A special release is being arranged for "The Three Godfathers," the five-reel Peter B. Kyne story, in which Mr. Carey is said to have given a wonderful performance.

Anna Luther, by way of variety, started what she named as a "culinary fact" over the Universal studio. She set herself the task of concocting a new variety of dish every day and pledged herself to bring a sample of same to May Busch and Polly Moran. After one week of more or less successful effort on her part, and also successful effort on the part of Miss Busch and Miss Moran in tasting of the various samples, Miss Luther, by popular request, was prevailed upon to think up a new tag, as yet evidence of the new hobby has not manifested itself.

The guests comprised Mr. and Mrs. Franklin Ritchie, Mrs. Rosson, Helene Rosson, Mr. and Mrs. George W. Russell, Mr. and Mrs. Dick Rosson, Rhea McNeill, Anna Little, Charlotte Burton, John Sheehan, Neil Frazen, Wallace McDonald, George Aherm, Charles Wheelock, Harry Keenan, Mr. and Mrs. Art Gordon, John W. Brown, Abe Mollen, Walter Seeley, Al Semmacker, Nate Watt, Jack Farrell, Oscar Gerard, Frank Borge, Mr. and Mrs. Roy Stewart, Jack Prescott, Rea Berger, Hal Coolidge, Baumann Johnson, Ashton Deaholt, Robert Klein, Elhan Fritz, Paul Gyllstrom, Edward A. Kaufman and G. G. Faulkner and George Suttle of Los Angeles.

Lena Baskette, the nine-year-old Universal dancer who was announced to visit her father at San Mateo last week, was witness and aid to the rescue of Mrs. Nova Gordon and Earle Emley from death by drowning in the Feather River near Heldon. The man who was the rescuer was Lena's father, Frank E. Baskette, clubman and wealthy drugist of San Mateo. Mr. Baskette and his little daughter accompanied the B. & L. Film Company, who went to Heldon for the taking of water scenes. Mr. Baskette was the first to notice that the wire fastening the boat containing the actor and actress had broken. The occupants were hurled into the stream and Frank Smith, a guide, twice attempted to reach them, but was hurled against a boulder and D. H. Roberts, Western Passenger Agent, went to assist him.

Mr. Baskette jumped into the river, but the man and woman had disappeared for the second time before he came within reach of them. They were unconscious when the San Mateo clubman succeeded in dragging them to a rock which stood above the water. Lena remained calm during the struggle for life which she saw before her, and directed her father toward the spot where the drowning people had last appeared. She offered her car to whoever might need it and thankfully clung to her father.

Miss Gerber and Mr. Emley were rushed to a hospital, and the former was found to be in a serious condition from breakdown and a skull fracture.

"Smiling" Billy Mason was given a company of his own at Universal City and immediately requested Albert Russell as co-director. Mr. Mason will write his own pictures and play the lead in them; there will be a series of "Billy" adventures, the first several having to do with his baseball career. Billy Mason in a comedy series should be a popular release.

Arthur Shirley has finished his work as Vassar, the lead in Thomas E. Dixon's "The Fall of a Nation," and has motored up to Bear Lake for a vacation of a week or two.

Ince Items

William Farnum will be seen at Miller's Theater for a week, starting tomorrow. "A Man of Sorrows" a Fox play of tremendous situations, based upon the celebrated stage triumph of "Hoodman Blind." Farnum appears in the role of Jack Howlett, a character that furnishes unlimited opportunities for this great and popular star to do the sort of picture playing that has made him a universally liked star. The story deals with a man who marries one of two sisters who look exactly alike. When he discovers his sister-in-law in the arms of a stranger he assumes that she is his wife and leaves home. After wandering from place to place in an effort to find a solace for his grief, he eventually comes upon the sister-in-law, who informs him of the fraud which has been perpetrated on him. The play is full of pathos, humor and swift dramatic action and there is a native battle between Farnum and the man who wronged him that is even more realistic and pulse quickening than the scrap in "Fighting Hood." Winsome Dorothy Farnum, Louise and Mary Ruby are among the well-known players seen supporting the great Farnum. The second of the "Matt and Jeff" cartoon comedies by Bud Fisher, entitled "The Submarine," is even funnier than the first one which was received with joy at the theater last week. The Hearst Vitaphone News compiles the program.

Mabel Normand, erstwhile Keystone comedienne, but now an aspiring dramatic star, arrived in Los Angeles this week to begin her new duties as an artiste under the supervision of Thomas H. Ince. She went immediately to her home in Hollywood, and is now awaiting word from Ince to start work before the camera in her first vehicle for the Triangle. What is particularly important in connection with Miss Normand's new venture is the fact that she will not do her work at either the Culver City or Inceville plant of the New York Motion Picture Corporation, but will have as studio of her own. This is a four-story tract midway between Los Angeles and Hollywood, on which property a studio is now in course of erection. Here Miss Normand will preside as queen over a large company of players, who will be used as her permanent supporting cast in each of the plays in which she will appear. She will have her own director, who although not yet named, will have immediate charge of the directorial end of her work. Each play will be made under the personal supervision of Ince and be released as a Triangle-Kay subject. While the story in which Miss Normand will make her first appearance as an Ince luminary has not been announced, but rumors are to the effect that the scenario is being prepared by J. G. Hawks of the Ince staff.

Frank Keenan and his company of supporting players, under the direction of Charles Gibby, began work this week on a new Triangle-Kay Bee subject in which Keenan will be presented as an Ince star. The story, which is from the facile pen of J. G. Hawks, is of the crook variety, though it goes to the underworld for but little of its action. The number of scenes depict the atmosphere of the race track and for these the entire film company is making use of the picturesque course in that historic city for a background. Keenan's leading part in this new feature is Edin Markey.

J. G. Hawks of the Ince staff of photoplaywrights, burst into the office of the picture company last week when he penned a verse on the occasion of the death of Judge Juan J. Carrillo, who was in charge of the Ince studio for years as a friend of the Ince players. Hawks entitled the lines "Out" and they were inscribed on a mammoth floral piece sent by the players to the family of the deceased.

The verse follows:

"We are all players on Life's stage; the scene is set, the light is going."

"Camera, the great director calls; the clicking film of Life is flowing."

"Now 'tis out"; the scene is cut; the story's told, the work is done."

"The light has gone, the set falls dark; the last foot of the film has run."

"But still those scenes are flashing bright in brilliant sequence on the screen."

"Our hearts and minds that see again the scenes he's played, the friend he's been."

"So when the call comes, 'Tis out' may we as good a picture make."

"Good-bye, old friend! The scene is cut—the action's good—there's no re-take."

Marguerite Clark

"Sunshine Mary" Anderson of the Vitaphone company is a really clever little seamstress. The other day there was a hurry call from a magazine for a picture in bathing costume. Mary hunted up some dark garments and cut and stitched until she had a most presentable bathing suit and a pretty picture was the result. It was all done in a few hours during the day.

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Robert Harrow

PLAYING WITH LEATH

Photoplayers must have nerve, but it remained for Miss Normand, the dainty Keystone comedienne to perform one of the most dangerous feats ever attempted by a player, when she worked alone with an eight-year-old lion one day last week. Miss Anderson, in a coming Keystone comedy and the scenario made it necessary for the young actress to have quite a long scene with a lion.

Because lions are seldom used at the Keystone Film Company, none of the players at the company studio have ever worked with one. There have been bears, but the bears could be handled to a certain extent. Arrangements were made with a moving picture company owning a large zoo, for a lion.

The lion was brought to the Edendale plant of the Keystone Film Company and was not backward about showing that he did not like the strange surroundings. Two keepers came with him. These men said the lion had been trained to handle but refused to allow Miss Anderson in the cage until the young woman waived all rights in case of injury. This in itself would be enough to stop the average actor, and Miss Anderson did hesitate for quite a while. There was no betting of candy, or silk stockings that the young woman would enter the cage, and the company of Keystoneers were about as serious a looking lot of persons as one would want to see.

While the keepers forced the king of beasts to the rear of the cage, four cameras were trained on the scene from various angles. Then the door was opened and Miss Anderson entered the cage and laid down in the far end.

The lion roared bars which held the lion back were withdrawn by the keepers and the cameras began to click as the lion crouched in his end of the cage.

"Not a move from anyone," Mack Sennett called, then added, "Lay still, Miss Anderson."

Still the lion crouched in his corner. A crack from one of the whips

in the hands of the keeper started the lion. The great beast bounded a few feet, then stood in the center of the cage. He lowered his head and walked toward Miss Anderson, while the cameras clicked away as each recorded some of the most wonderful things that have been seen at the Keystone plant.

Now look up and smile at the lion," Mr. Sennett almost whispered to Miss Anderson. But this command was too much. Miss Anderson looked up at the lion but there was no smile on the pretty face.

Ready with the hot iron," was the next command of the director general, then the lion began to walk slowly and proudly toward the girl. He reached her side and stood over her looking down at the young woman. He raised one of his paws and placed it on Miss Anderson's face.

Reach up and put your hand about his neck as he was a pet," was the next order from Mr. Sennett.

Miss Anderson then showed that she had more nerve than the score of persons standing about the cage. She reached her free arm up and placed it almost lovingly about the neck of the lion.

Then came the hot iron, the door was opened and Miss Anderson almost pulled out, before the beast had a chance to realize he had been forced the rear of the cage and was alone. No, Miss Anderson did not faint. She said she was glad it was over, and then insisted upon going to the Keystone cafe, where she took a fine young twenty-pound piece of beef the keepers should have eaten that day and fed it to the lion.

Do you know," Miss Anderson said after it was all over, "that the only thing that I could think of as I lay there on the floor and the lion placed his paw on my head, was that it was just as soft as a rat's, and I kept wondering if he had claws that he could use like my Angora cat at home."

For those who have admired Miss Anderson's work in the past the coming picture will only make them realize all the more the dangerous parts the clever young woman is willing and capable of playing.

Thus, H. Ince (on right) conferring with Raymond West, regarding one of the difficult scenes in "Civilization."

At the Majestic theater, "Civilization," Thomas H. Ince's colossal spectacle which has been in course of production for the past year, is being presented for the first time anywhere. Manager Sam Rork of the Majestic and John H. Blackwood, representing Producer Ince, have made elaborate preparations to handle the record-breaking crowds. Additional box office facilities have been provided and the general forces of the house increased to cope with the unusual situations.

A mighty cinema gem, "Civilization," is accorded, by popular decision, the distinction of a world's wonder work. It comes at a time when, with the universe quaking in the throes of war, its mission cannot be deemed too worthy. Its mission is so graphically to depict "the screaming of the shells, the crashing of monstrous guns, all the ghastly symphony of the reddest war mankind has ever known," that "a shocked and appalled world may henceforth devote itself more earnestly to the cause of peace."

"Civilization" is an allegorical story. It was written by C. Gardner Sullivan, the well-known photoplaywright, early in 1915. On June 6, of the same year, work on the production of it for the screen, was begun, and continued until January 5 of this year, when the last scene was completed. It embraces some six hundred scenes, but a better idea of its magnitude is apparent from the fact that more than 121,000 feet of film were exposed in the making of it.

The message which "Civilization" seeks to deliver is designed for humanity in general and the production is dedicated to the mothers of the

dead. By paying this token to the bereaved bearers of sons, Producer Ince has written a new chapter into the history of the motion picture art, for such procedure never has characterized any other production.

One of the potent factors which "Civilization" is that it is daring in its nature—daring in that it resorts to its appeal to The Savior, as a character in the story. This departure never before has been attempted, for least, not on the scale which predominates throughout this Ince production. Christ is introduced, while the most vividly-dramatic pages of the narrative are being unfolded and continues, as the most absorbing figure, until the end. It is around the return of the Nazarene to earth, in the temporal body of a soldier, and of His efforts to restore peace among the warring nations of the world that the plot of "Civilization" revolves.

The element of spectacle is one, also, upon which Ince and his lieutenants are counting to score heavily. Sinking of vessels, aerial combats and destruction of entire cities are but a few of the sensations promised by the producer to be seen in vividness in his graphic painting of modern warfare.

That it is a play of men, although a strong love interest is maintained throughout, is obvious from the cast which includes Herschel Mayall, Howard Hickman, George Fisher, J. Frank Burke, Charles K. French, Barney Sherry, Jerome Storm, Ethel Tildan and May.

Only two performances are given daily, one at 2:15 and one at 8:15 p. m.

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In Violet Mercereau's declaration that she will make a Leap Year proposal to the winner of a handsome picture, she is the first of the girls in the country who have reaped the benefits of her performances with William Garwood in the Universal picture, *As a Dancer*. So popular has their work together become that many exhibitors have written, asking for more films of their team work. One went further and wrote: "Get me the next picture you make. I want to propose to the winner; but propose and marry her yourself, so you two may always appear together."

With the success of the picture, Mercereau's consent to their plan

Signal Studio Notes

In order to render less irksome the night work at the Signal studios, Helen Holmes and J. P. McGowan, feature leads with that company one night this week acted as hosts to the remaining members of the "Whispering Smith" cast at a barbecue spread which was kept hot throughout the evening and until three o'clock the following morning and served whenever the players felt inclined to partake of it.

Four shoots were conducted in the open air and served with all the "trimmings" in the way of salads, hot bread, coffee and the rest that goes to make up the real, old-fashioned western barbecue. The innovation was such a signal success that it is probable that it will be made a regular feature of all future night work necessary to productions of that company.

J. P. McGowan, director general of the Signal Film corporation and leading man opposite Helen Holmes in the production of Signal-Mutual in the production of "Whispering Smith," has received congratulations from his friends for his victory in a popularity contest conducted by a criterion of the fact that it was not a circulation sheet of the Journal, but rather a legitimate contest in the names of today's motion picture players, including such men as J. Warren Craven, Francis X. Bushman, Carlyle Blackwell, Henry Walthall, William Frawley, Wallace Reid, William Paver, and Harold Lockwood. The news came as an unusual surprise for until Mr. McGowan's receipt of the letter from J. P. Davis, of the Minneapolis Mutual exchange, he had not even been aware that such a contest was in progress.

The Signal Film corporation this week purchased the screen rights to a novel known novel by Vance Keeter, entitled "The Manager of the B. and A." The locale of the story, in the case of "Whispering Smith," is the West of a decade ago, showing it in process of development. It is regarded as an unusually suitable piece of fiction for screen purposes. As planned at present, the story will be told in five reels and will be released as a Helen Holmes feature with Miss Holmes and J. P. McGowan as the leading roles. Mr. McGowan will also direct the production which will be begun upon the completion of the Allen MacLean novel of the South, "Judith of the Cumberland."

The J. P. McGowan company is making preparations for a trip to Pine Crest at the summit of the San Bernardino range of mountains where they are to stage a number of exterior scenes in the production of "Whispering Smith," and the second episode adapted from the same novel will be made some time during the early part of the coming week and will extend over a period of several days. During their stay in the mountains, they plan to establish a camp and live the primitive life of the Indians out up at any of the inns in that locality. A truck-load of equipment will accompany the passenger outfit and is to be operated as a daily stage between the camp and the world for the purpose of carrying provisions and getting the exposed film to the Los Angeles laboratories. Those who will make the trip include, besides Miss Holmes and Mr. McGowan, Chance E. Ward, Paul Hurst, Leo D. Maloney, Thomas G. Lingham, William Brunton, and S. A. Sues, the cameraman.

The string of box cars which J. P. McGowan recently purchased from the Southern Pacific railroad for use in his production of "Whispering Smith," this week were received at the Los Angeles yards of that railroad and transferred to the Salt Lake yards where permission had already been secured for the photographing of the necessary scenes. These cars are to be used later in staging a big week for the second episode adapted from the story of "Whispering Smith," to be released under the title, "Medicine Bend."

For the benefit of those players who find it inconvenient to return to their homes for the mid-day meal, the Signal Film corporation this week threw open to its employees a lunch room and kitchen, equipped with gas stove, cooking range and other paraphernalia necessary to the preparation of light lunches. A number of the employees of the Signal Film corporation have been members of the duties of getting ready the others' meals falls each week.

J. P. McGowan this week purchased for the Signal Film corporation eight coyote pups to be kept at the studio for use in some of the forthcoming western productions of that company. The little family was captured in the Santa Gabriel canyon and offered for sale by a rancher of that locality. In the face of this recent acquisition, it begins to look as though recent reference to the establishing of a zoo at the Signal studio might be of a serious reality rather than a matter for good-natured "joking."

The Signal Film corporation this week opened negotiations with the local officials of a railroad company for permission to use some of their wooden trestles in the production of the Helen Holmes feature, "Whispering Smith." Negotiations were opened when the Signal learned of the railroad's intention to pull down a wooden trestle and replace it with a modern concrete and steel structure.

As outlined at present, the arrangements will specify that the film corporation be permitted to use the bridge for purposes of production and that they will afterwards remove the bridge to the full amount of the estimated value of the used timbers and other material, had the bridge been torn down and material saved. No doubt has been set for the burning of the bridge, but it is understood that it will not take place until the railroad has constructed a "shoo-fly," or temporary bridge, to take care of the traffic while the permanent structure is under construction. Should the deal go through, as seems assured at present, the resulting scene is expected to set something of a new record in the matter of realistic screen effects.

Helen Holmes, featured lead of the Signal Film corporation, is this week in receipt of a letter from a Chicago railroad man named Holmes, which contains the information that in her honor he has named recently arrived twins Helen and Nels. According to the communication, it had been understood for some time that when the little stranger leaves to associate with the named Helen, she should be named Helen. When Dr. Stork drove up with two, however, the writer admitted that he had been misled. He was seriously considering the drawing of lots by the youngsters (by proxy, of course) and the winner would have a resourceful turn of mind suggested the transposition of letters in the names of the two children. The arrivals might start in the world with an even break. The suggestion was used upon and these two names resulted in the family Bible. Nels may be something of a new departure in the matter of names, but, as has been readily been remarked elsewhere, "what's in a name" anyway? The only possible flaw in the arrangement is suggested by the query: Would a cross-eyed person or a left-handed man experience any difficulty in writing his name? The answer to the event of trying to read both names at once? The proud father, naturally, is Miss Holmes is interposing no objections.

Playing before the camera at the Balboa studio in Long Beach, Calif., is the great screen star, Harry Williams. One of the most celebrated actors that ever trod the English-speaking stage, her name is Marie Keene. That she has inherited dramatic talent from her illustrious grandfather is proved by the numerous engagements she has filled on both sides of the Atlantic.

Miss Keene's real name is Marie Keene. She changed it when she first went on the stage, believing it was a great improvement. She called herself since a big name is often a handicap to the beginner. At the suggestion of friends, she called her "Little Empress," she adopted that as an unusual cognomen. Now, that she is ready to retire, she wishes she had never switched.

Like most European artists, Miss Keene's experience before the public has been varied. She has done all sorts of roles in comedy, drama and tragedy. Her name is Marie Keene. She played in "When We Were Twenty-One" and "The Freds." Recently she starred in an Equitable production entitled "Love's Crossroads."

The Herkheimer brothers engaged Marie Keene to play heavy leads in their feature films. She possesses the striking individuality that has come to be known as the "vampire type." Notwithstanding she can endure a role with sympathy. Emotional work is her specialty. She'd rather act than eat, which describes the weight of her artistic aptitude, if you know anything about vampire-folk.

Frederick Palmer, the well-known screen writer, who is co-directing with William Campbell at the Keystone Film Company, was operated upon last week in a Los Angeles hospital for appendicitis. Although Mr. Williams is not yet out of danger, he is improving fast and is expected to return to work under the supervision of Mack Sennett within the next two weeks.

The famous humor of the writer "In The Shade of The Old Apple Tree," "In A Frame of The Home in The Dark," and nearly a thousand others, did not leave him when he was placed on the operating table. He is now told the physician in case he found any new songs or good ideas for scenarios when he "goes home" will be sure and not mix them up, as he wanted to use them just as soon as he could return to work.

The last picture Mr. Williams directed before going on the operating table, was "Buckling Society," which featured Chester Conklin and "Shorty" Hamilton.

Although Miss Louise Fazenda, the attractive Keystone leading woman, was on the stage day after day, she had been called upon to play nearly every possible part since she came to the camera. Her recent laugh making company, she was mistaken. Last week she had to play the role of a nurse, neither Richard Jones, her director, nor Charles Murray, who plays opposite



Neil Hardin

Charles Bartlett is a new Balboa director. He recently came from the American studio. Before producing, he was a well known actor. He is putting on several three-reel pictures with Balboa with Marie Empress as the featured player.

This is housecleaning season at the Balboa studio. Recently a little girl visitor asked to see Jackie Santucci, her dressing room was pointed out and the child knocked on the door. It was answered by a young woman with sleeve ruffs and a broom. "I'm she," replied the Maude Adams of the screen sweetly, "and I'm cleaning up here. I'm dressed too much like my mama," and ran away.

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the good looking young woman, could tell her any more about milk than that some people drink it.

Miss Anna Luther who has won a host of friends for her work as a comedienne since joining the Keystone company will return to her employers sometime in May in a two-reel Keystone, which will feature the dainty leading woman. Miss Luther has been seen in "An Old Story" and "The Village Vampire." O. yes, the young woman spent most all of last week photographing pictures for the Actors Fund.

Harry Williams has not left the Keystone Film company in connection of leaving, and could not leave if he wanted to because Mack Sennett has him "John Henry" on a cast iron contract.

Last week some of the Los Angeles correspondents had a hard time getting copy, and one enterprising young man sent out the announcement that Harry Williams had gone back to that place George Cohan says is the only town.

Incidentally, the writer of "In The Shade of The Old Apple Tree," and a few hundred others can not leave Los Angeles. No, he does not need money to anyone, but at present he is in a hospital recovering from an operation for appendicitis performed last week.

With William Campbell, Mr. Williams has just completed "Buckling Society," featuring Chester Conklin, and has another story waiting for him just as soon as he is able to, leave the hospital.

No sir, Harry Williams has not left the Keystone Company.

Poor old Del Henderson! Not that he is going around with any money or money of anything like that, but just the same we are sorry that he has to go. He has been with the studio for years ago, when he assisted Mack Sennett in the days of the Biograph one-reelers he used to be fat and jolly. He was the same for quite awhile after joining his old boss at the Keystone. But he's a changed man now. He is trying to reduce. Says he wants to be able to see his feet and all that. Gets sore if anyone else near him eats cake or pie. Says he is going to have a figure that will be called "little" and is trying to hide about fifty pounds of his old bulk and some of it. Well, he wishes you luck, but we liked you better when you ate the pie and all the other good things.

Frederick Palmer, who writes the Keystone publicity, was a director the other day for about half an hour. He might still be a director had not Hamilton Del Ruth, managing color and assistant manager of production, caught the publicity man with the goods. The occasion was the filming of a few hundred feet showing the Keystone plant for the Madison Square show. Fred was doing all right, or thought he was, when the assistant manager of production took the job of making close-ups and long shots away from the publicity man, and put a regular director on the job.



Miss Peggy Pierce, who made her name as a comedienne throughout the world as a Keystone comedienne in "His Bread and Butter," is a Native Californian, was born in Los Angeles nearly twenty years ago. She received her early education in the city of her birth and has never been on the speaking stage.

The attractive young woman played her first role with Biograph and then for a short time with the Universal company before she joined the laugh making concern at Glendale. She has very light blonde hair which photographs in almost its natural shade. Her eyes are large and of a very light blue, while her figure, although slight, is well formed.

Miss Pierce is five feet and five inches tall and weighs 133 pounds. She lives with her parents and when not working before the camera does all the usual things that any young woman who is a social favorite does.

Del Henderson With twelve producing companies making Keystone comedies, a few hundred actors and actresses demanding special directing for special scenes, Mack Sennett, the executive head of the picture-making firm, began to look about for someone who could represent him; and on the operating table, Mr. Williams, who had been with the company for many years. Mr. Sennett said at the time that no man could refuse the request to direct the film company a year ago this month.

To those who have worked for Del Henderson since the day he came over on the legitimate stage, no introduction is necessary, and there is not a director in the business who does not welcome the days the director general is to supervise some "It seems different with Mr. Henderson directing," one actor said the other day, after Mr. Henderson had straightened out some trying problem, and this simple remark seemed to express the thoughts of every member of the Keystone company, whether star, or extra.

Kind, yet firm, big-hearted and with a personality which is irresistible, Mr. Henderson, during his year with the Keystone company, has straightened out some trying problem, and this simple remark seemed to express the thoughts of every member of the Keystone company, whether star, or extra.

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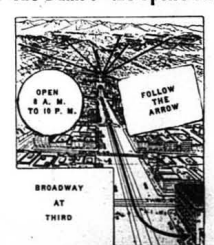
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actors, and the cameraman, for outside locations. Mr. Henderson has his usual meaning of the word. This is usually taken in the form of a little chat with Hampton Del Ruth, managing editor and assistant manager of the production. When Mr. Sennett's right-hand man plan the future

(Continued on page 4)

which require fewer pieces of equipment.

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Mae Murray in "Sweet Kitty Bellairs," Laasky-Belasco Production for May Release

During the month of May the Laasky-Belasco Feature Play company will release four feature productions on the Paramount Program instead of three as is customary. The fourth it was announced yesterday will be the Laasky-Belasco production of "Sweet Kitty Bellairs," with Mae Murray as "Kitty Bellairs." This will be Miss Murray's second appearance as a Laasky star. Her first production was "To Have and To Hold" with Wallace Reid. "Sweet Kitty Bellairs" was one of the greatest Belasco dramatic successes. It is a story of mingled romance and melodrama and is laid in the early eighteenth century in England. It also marks the entry of James Young, for years one of the most noted of all motion picture directors, as one of the Laasky producers.

With the addition of Mae Murray in "Sweet Kitty Bellairs," the other Laasky releases already announced for May, a most impressive list, is given. They include: "The Rose of the South," May 8th; "Sensae Hayakawa," the celebrated Japanese actress, in "Allen Souls," May 11th; Mae Murray in "Sweet Kitty Bellairs," May 22nd, and Blanche Sweet in "The Thousand Dollar Husband," May 29th.

The production of a new Belasco drama in photoplay form at the Laasky studio further cements an association between the big motion picture producing firm and America's best known dramatic genius which has extended over a period of two years. This is the eighth Belasco drama which has been adapted to motion pictures and sent broadcast under the title of Laasky-Belasco. The others are "The Rose of the South," "The Girl of the Golden West," "The Warrens of Virginia," "The Governor's Lady," "The Woman," "The Fighting Hope," and "The Case of Becky."

Mae Murray in her first screen production, a dramatization of Mary Johnston's story "To Have and To Hold," has been received enthusiastically by exhibitors and the public. She will have the benefit of prominent players in "Sweet Kitty Bellairs," including Tom Forman, James Neill, Horace B. Carpenter, Lucille Yoell, Lucile LaVarney and Belle Bennett.

Notes of the Players

Friends are chaffing Wm. S. Smith, business manager of the Western Vitaphone, about the effect of New York visits. Last year he went to New York during his vacation wearing a moustache, and came back to California without it. This year he left with a smooth face and came back with what promises to be as flourishing an adornment as was the "original."

R. S. Sturgeon has declared himself as perfectly neutral in the Mary Anderson case, a cake-baking contest. She had him selected as one of the judges, but the only judging he will promise to do is to give his expert opinion on which of the judges gets the sickest from the samples of culinary art he is prevailed upon to consume.

Mary Anderson and Florence Vidor made the Easter morning trip to the sunnier services on Mount Rubidoux near Glendale, California. Vidor took about two dozen pictures, of which at least two are very good. That's better than none anyhow.

The timber wolf, Pedro, that Mary Anderson made a pet of and was named "Bill Peters' Kid" is no longer a gay young wolf-pup. He is a whole lot larger than he was and is pretty well known as having a dangerous temper. Not more than three people in the studio dare go near his enclosure. Of the three Mary is the only one.

News of Film Players

One who does not get a snarl of warning when she approaches him, Pedro has never forgotten

William D. Taylor is making a splendid production of the Tallas feature, "The American Beauty," in which Myrtle Stedman is starred, and the combination of the excellent work of the beautiful actress and the art of Taylor are combined in those scenes already made, to make the picture striking.

A private run recently was made of Taylor's "David Crockett," one of the prettiest and best acted features seen for a long while. Dustin Farnum, Winnifred Greenwood and Herbert Standing all do excellent work.

Ollie Kirkby, star of the Kalem "Social Pirate" series, during a wait for a scene was talking with an "extra" girl, who said: "Gee! I wish I could be a leading woman. I'd work if they only gave me \$15 a week."

"How would you dress with that money?" Miss Kirkby asked.

"Oh, I've got four good dresses," the girl replied.

"But, my dear, I am wearing seven dresses in the two reel installment we are now putting on," Miss Kirkby told her. "With the heavy demands I find it hard to dress for the picture on my salary, for clothes are a big item. But just keep on trying, and if you have it in you you'll be a leading woman some day, when the matter of clothes will not be so hard for you."

Rollin S. Sturgeon's eight-reel Vitaphone, "God's Country and the Woman," being released as a special Blue Ribbon picture, has "caught on." It is being acclaimed one of the greatest pictures ever made and is a good photoplay from every angle—acting, photography, locations and story. Sturgeon put all his energy into making it a success, and the successful ones, both financially and artistically.

William Wolbert has just finished a three-reel drama with Corinne Griffith, Jack Mower and Anne Schaefer, and is about to start work on another of the same length. His cast has been selected and work will begin this week, with no delay between pictures. Mr. Wolbert is young and a hustler, and it keeps the scenic artist busy supplying him with three reel dramas. His cast will include Mary Anderson, Corinne Griffith, Jack Mower, and Otto Lederer.

Juanita Hansen, heroine of "The Mystery of a Submarine" serial under way at the American studios, says she is "just crazy about the scenery." She says the picture is shown during two days' work on a launch in Santa Barbara channel, where a huge roller carried her to the shore.

She is working now at Santa Cruz islands, where she has a dip in the sea every day. The picture is lined with rocks, and recently she was almost seriously cut and scratched when a huge roller carried her to the shore.

Donald Crisp, producer of "Ramona" is in Los Angeles again after being shut away from civilization twenty miles from Death Valley, in the heart of the barren lands. There he lived with two Indian servants, and refused to visit the nearest town until the work on the scenario of his next feature film, "The Eyes of the World," was completed.

Crisp remained in New York, when "Ramona" was filmed, only a long enough to secure himself the wonderful picture would repeat its success won at his premier in Los Angeles. Highly praised by the critics, their only comment was that there was too much of the picture, so Crisp did some trimming. He left untouched the main parts of the picture, but some of the sheep-shearing scenes and the scene depicting Felipe's illness were cut out.

Antrim Short, the boy actor who is being featured by the Universal company, has been a stage boy since he was a baby. He and his sister, Gertrude, have been filmed more often than any other youthful couple in the studio. A sensible, earnest little gentleman and there is not an actor or actress who does not have a feeling of genuine affection for him.

April 28th was a gala day this year for Producing Manager Rollin Sturgeon of the Vitaphone company, as a most welcome guest arrived at his home for a permanent stay. Mother and son are doing very well.



Notes of the Players

Mae Marsh and Robert Harron will have for a supporting cast in their Fine Arts-Triangle production, Walter Long, James O'Shea, Kate Bruce and Edwin Harley, with Paul Powell as their director.

Lillian Gish will rest for a few days until the Fine Arts play is secured for her. She just finished her Kentucky story under the direction of Allan Dwan, and it promises to result in an exceptional romantic drama of the South. Miss Gish in her Kentucky story has the capable support of Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee and William De Vaull. The settings and action are true to the South, which has proven to be a beautiful background for film plays. It is very likely that this Triangle play will have its premier at the New York Rialto Theatre, under the expert management of S. L. Rothapfel.

Douglas Fairbanks who scored a big hit when his Fine Arts play, "The Good-Bye Man," was selected by Manager S. L. Rothapfel to open the New York Rialto theatre, is in receipt of a number of telegrams complimenting him on the success of his first western screen characterization. George M. Cohan was among the most prominent to write congratulations. One New York letter in their review of "The Good-Bye Man" said: "No deserter from the spoken drama is more engaging than Douglas Fairbanks. May his shadow never grow less. His expressive face, radiant, toothsome smile, immense activity, and apparent disposition to romp all over the map, makes him a treasure to the cinema. He might easily be termed 'The Triangle Imp.'"

A pair of hard leather shoes, that are about ten sizes too large, have proven in most cases to make one feel very uncomfortable. Mae Marsh, the Triangle star, doesn't seem to mind it. "That's it, she claims that being uncomfortable in her shoes that she wears in her present Irish characterization is overbalanced with the desire to dress the character properly."

It was Miss Marsh's suggestion when rehearsing the part that the wardrobe department secure a pair of large shoes for her. Mae Marsh explained that she intended modeling her part after a young Irish girl she recently met, who loaned her some photographs taken in Wexford, Ireland, about twenty years ago. The beautiful simplicity of her part in this picture, which is composed, for her the immediate sympathy of all of the Mae Marsh admirers.

Five new Triangle plays have been completed at the California Fine Arts studio and will be announced for release on the Triangle programme. Each of these plays are headed by a recognized star, and the first of the Wolf Hopper, Lillian Gish, Douglas Fairbanks, Norma Talmadge and Mae Marsh, Robert Harron and Wilfred Brann, in a triple starring vehicle. De Wolf Hopper will be seen in a dramatization of "The Girl of the Golden West," Marguerite Marsh, Frank Bennett, Kate Toncray, William H. Brown, and the Irish play, "The Girl of the Golden West," which will appear in a Granville Warwick Kentucky story, with Douglas Fairbanks, Norma Talmadge, and Mae Marsh, Robert Harron and Wilfred Brann, in a triple starring vehicle.

Pay Tincher, the sterling comedienne, who became famous in the amusement world for her stenographer characterizations, will start soon on her first two reel Fine Arts comedy, which is of a high class character. She will be directed by Edward Lasker, who staged all of the Mutual Komedie City. The comedy will be played over a year. Her supporting cast will principally include Max Davidson, who played the same part in the Reliance series of "Busy Day" pictures, Edward Dillon and Jack Cosgrove.

When J. Warren Kerrigan, star of the Universal company, recently returned from his tour of the Southern States, to that city, he was accompanied by a huge appetite. Twelve days of rough work on scenic sets, "The Silent Battle," with camp cooking, had given him a knowing feeling which he sought to appease in the kitchen. The name of the comedian who played the same part in the Reliance series of "Busy Day" pictures, Edward Dillon and Jack Cosgrove.

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Balboa Starts Move to Stop Contract Breaking

Had a judgment been awarded the Balboa Amusement Producing Company, on the basis of its recent \$20,000 damage suit against Henry Watling for breach of contract, the proceeds would have gone to the Actors' Fund of America. H. M. Horkheimer, president and general manager of the plaintiff company, had prepared a letter addressed to the Los Angeles court asking that such disposition be made of the award.

"In bringing this suit," said Mr. Horkheimer on its conclusion, "we had no desire to profit at the defendant's expense. Were that our purpose, we would have accepted the substantial sum offered us by his attorney, several months ago, in an effort to compromise and have the case closed."

"Our sole aim was to get a precedent established, if possible, according to which actors' general managers, in their contracts, in the future, a search of the law books fails to reveal a single instance where the master has been successful in an action for damages against the servant. But they are full of decisions favoring the servant against the master."

"The employer who has a grievance against his employee is 'up against it,' so to speak when he invokes legal aid to enforce a contract. Jurists invariably side with the working man and against the boss. Where differences arise between corporations and individuals, the twelve good men and true can usually see only one side—that of the individual. Like the king, he can do no wrong."

"But such are the fortunes of litigation. Believing there is a principle at stake which will have to be adjudicated sooner or later, Balboa claims the distinction of being the first film producer to 'go to bat' on this subject. It will be dropped. Next to failing in the effort to establish a precedent, I regret most this subject. It will be dropped. Next to failing in the effort to establish a precedent, I regret most this subject. It will be dropped. Next to failing in the effort to establish a precedent, I regret most this subject. It will be dropped."

Neither side of the case will go on when Essanay contract suit for half against Charlie Chaplin. It is interesting to note that the decision, because where the Horkheimers, I.

Charles LeVoy, Irish peasant, finds itself face to face with a similar condition.

STUDIO NOTES

Having completed their last Triangle play, which is now undergoing the assembling and titling process, Mae Marsh and Robert Harron are preparing to start work in Granville Warwick's latest screen play, which is laid in picturesque Ireland. The plot is of a quaint, sweet nature, and it snatches of the atmosphere of Charles LeVoy, Irish peasant, and their costumes are true to the location and period which dates back about twenty years. The entire action of the story takes place in Wexford County, and for these scenes a number of characteristic streets are being reproduced at the Fine Arts studio. Paul Powell will direct Mae Marsh and Robert Harron in the Granville Warwick play, which the author specially built around the popular talent of the two young co-stars. This is the second Marsh and Harron Triangle play Paul Powell has been assigned to stage.

The novel picture produced by Edgar Keller has been shipped East for release at an early date. Mr. Keller has succeeded in getting a finished product that is artistic in every detail and unique in both subject and handling.

A prominent San Francisco society girl has started a club of Anne Schaefer's admirers in her immediate circle. "When the plans of organization are perfected they will be presented to Mr. Schaefer for approval. As Miss Schaefer is planning soon to visit the Bay City on a short vacation, the girls have made arrangements for an enthusiastic welcome and reception in her honor."

When J. Warren Kerrigan, star of the Universal company, recently returned from his tour of the Southern States, to that city, he was accompanied by a huge appetite. Twelve days of rough work on scenic sets, "The Silent Battle," with camp cooking, had given him a knowing feeling which he sought to appease in the kitchen. The name of the comedian who played the same part in the Reliance series of "Busy Day" pictures, Edward Dillon and Jack Cosgrove.

DIRECTOR HARRY HARVEY

Vogue Studio News

The Vogue Co. are getting in an extensive art library for use of its technical department and are putting out some new stage settings that will give a Nol finish to the clever comedies they are producing. J. F. Duell, technical director, known as "daddy of them all" when it comes to his department, and C. B. Baker, the well-known artist, are producing some new effects in the mechanical department. At present they are making tests of the chromogenic value of color as applied to photography. Lou Ransome and Billie Luit, well-known property men, demonstrate that they know their business by the appropriate furniture and draperies for the various settings.

Miss Madge Kirby, one of the stars at the Vogue, says that with the exception of stripping a couple of years, bending a fender and getting the carburetor all "jassed" up, she is getting along very "handsomely" with her new Premier car.

Manager Crone of the Vogue studio, who is ever on the alert for topical up-to-date material for his Companies, almost came to grief when one of his companies were refused admission to shoot the opening game of the Coast League, where they were to make the big scenes for a baseball story entitled "National Nuts." However, after many exchanges of diplomatic notes between Manager Crone of the Los Angeles club and Manager Crone, the latter succeeded in coming out victor with the results that Director Jack Dillon and his company had the use of 18,000 extras and two of the best clubs in the Coast League.

Paddy McQuire of Bungalow Hill fame, has been looking over the market for hopes of finding a motor car to his liking, but since his recent spill in "Delinquent Bridegrooms," he says that he will continue to pound the pavements with his new two-wheeled vehicle, possibly after a while he will be in the market for a pair of high-powered roller skates.

Rena Rogers and Arthur Moon of the Vogue Comedies, made a thirty-foot drop the other day, during the filming of Director Dillon's "Chinatown Villains," and both had a narrow escape from serious injuries as the temporary scaffolding constructed at the studio was not strong enough to sustain the weight, and it was only the quick thinking on the part of Moon that saved Miss Rogers.

The Vogue studio is rapidly furnishing its quota of commesters, as the exodus of Voguees and Vogueettes to the beaches for the summer are rapidly increasing, and the last recruit to join the Venice Movie Colony is Mr. Jack Gaines and family. Venice now boasts of Manager J. R. Crone, who is occupying pale-

tial inn Vogue, C. Dayton, White, Manager Crone's aid-de-camp, Director Jack Dillon and family and Edward Laurie and family.

Ben Turpin, the celebrated comedian, and who is now appearing in Vogue comedies, will soon be seen in his first Vogue release, "National Nuts," a baseball story staged by Jack Dillon, and made during the opening of the Coast League season. The game was between Los Angeles and Salt Lake City. Ben will be seen as Peerless Frank Chance's greatest twirler, and when he appeared on the field, Los Angeles fans were dumfounded at the moment it dawned on them that a movie company was at work all eyes were focused on Turpin, who was the center of attraction dressed in a baseball suit that would have fitted former President Taft.

Alice Joyce to Return to Screen

The recent announcement that Alice Joyce, the big, brown-eyed and popular little film star, who has shortly been seen in feature productions after an absence from the screen for over a year, has created an intense interest among film fans throughout the country. The rumor had gone abroad that she had permanently retired from pictures, but Alice Joyce, herself, emphatically denies this and says she is negotiating, through her business manager, Joseph W. Parnham of the Amalgamated Photo Play Service, several flattering offers from different producers and will shortly announce which company she will become affiliated with.

Miss Joyce's return in pictures has been most interesting. She is a noted beauty and has been painted by many of the most prominent artists in the country. The first portrait of her, painted shortly after she left preparatory school, created so much interest in art circles that she became one of the most sought-after models in the country. Coles Phillips, the noted artist, painted her in 1910. In 1910 the Kalem company was busy years indeed and she rarely took any vacations. About a year ago she resigned from the company and since then has been taking a much deserved rest at her country place in the Berkshires.

Miss Joyce achieved wide popularity as a leading woman, for she has an irresistible charm on the screen, not merely because of her extreme good looks, but because of her big, brown Oriental-like eyes, but through her natural versatility as an actress as well. Her long engagement with the Kalem company were busy years indeed and she rarely took any vacations. About a year ago she resigned from the company and since then has been taking a much deserved rest at her country place in the Berkshires.



Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.
 217 Linsner Building, 524 South Spring Street
 Los Angeles, California.
 Home: F3849

Entered at the Postoffice as Mail Matter of the Second Class.

JACK SACKER Editor and General Manager
Martel Carruthers Official Photographers
 New York Office 1431 Broadway, Suite 208
Frank P. Donovan Representative

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 Single Copies Five Cents
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Saturday, May 6, 1916

James Young, Famous Director, Takes Charge of Mabel Norman Film Company

James Young will take charge of The Mabel Norman Film Co., and direct the Star in plays of a different class from those in which Miss Norman has appeared.

Nicknames suggested by roles in Adele Farrington's vehicle, "Wheels of Power," have been tacked on Miss Farrington and Orrin Jackson, of Director Jay Hunt's company at Universal City, and it is a safe prediction these names will stick to them for years to come. In the photoplay Miss Farrington plays the role of Kit McGill, and she has been nicknamed "Luke McKuke," while Jackson will ever be called "Grouch." The part he plays in the film story, and as such their intimates at the film capital now address them.

Miss Lois Wilson displayed the real sincerity of a work as an actress at Universal City a few days ago when she took without a murmur the role of a poor Swedish girl, and left behind her makeup and quaint costume, the beauty which won her the prize in Alabama a year ago. As Hilda she portrayed the role, forgetting that heretofore she had played ingenue parts opposite J. Warren Kerrigan and with every opportunity to display her charms. Director Otis Turner paid a high compliment to this young actress her first bit of character work.

"Jump in and ride to town with me," called a friend of Edna Mason recently as she was walking briskly from her home toward the city. "I'd love to, but I must stick to my plan," Miss Mason replied. Then she explained she is using her hair as her weight somewhat.

She takes long hikes—much far from the mad—into the hills and residential districts. As a result, she never looked better or felt better, and from being "in training," is sure she is ready for all the hard work which can be given her.

In Rollin S. Sturgeon's new feature, at the Vitagraph studio, George

Holt has a splendid opportunity to show what a master he is of makeup. Even some of his own studio mates did not recognize him when he appeared as an old man, broken and feeble, at the home of a retired marine. His great strength was skillfully hidden in his walk and carriage.

"Good morning. How is your brother?" asked Carter De Haven, the well known comedian and all around jester at Universal City, to Miss Mary McDonald, who is being featured in a film play by the Small-eyes, entitled "Shoes." "I have no brother," asserted the young woman. "Didn't you know that?" "Oh yes, that's right," replied the comedian, "but how is he if you had one?" Miss McDonald is somewhat of a humorist herself, but declares De Haven beats them all.

A short time ago when Miss Dessie Clayton, the famous actress, was visiting at Universal City, she brought her beautiful Pomeranian dog along, its little body adorned by a knit jacket. At the animal farm, she passed the cage of Joe, the wonderful orang-outang, and Joe held out his arms for the dog. Miss Clayton passed the animal into the cage and the monkey took it affectionately in his arms. Surprising as it may seem the dog reciprocated Joe's attentions and when Miss Clayton left, the monkey really wept.

"How are you able to cry when ever you are told to in the pictures?" asked Marshal Siedman of Little Zoe Beech, the Universal's child actress when she came in one morning for her kiss before going to work. "Don't you know, Daddy Stedman?" asked the child. "Why, I ask for a mirror and then I look into it just as sadly as I can and then when I think about how sad the girl in the mirror is, it makes me cry."

Ince Items

Following a brief vacation, during which she engineered the making of a number of costly gowns, Beale Barricade resumed work, this week, at Ince's Culver City studios and is now deeply engrossed in enacting the stellar role in a new Triangle Kay Bee feature from the pen of C. Gardner Sullivan. In this subject, Miss Barricade has the part of a young girl, a characterization widely different from anything she has attempted recently, yet one in which she delights. It is said to afford her countless opportunities for comely delineation. Miss Barricade's leading man in this production is Charles Ray.

For the first time since he affiliated himself with the Ince Triangle forces, William Desmond, erstwhile leading man of the speaking stage, is appearing in a Hart production at Inceville. He is working with William S. Hart in the current Triangle Kay Bee feature by C. Gardner Sullivan, in which Hart will be starred and advance reports indicate that he is justifying the change.

All of Thomas H. Ince's Indians, together with a large extra squad of cowboys are appearing this week in support of William S. Hart in the half breed story of C. Gardner Sullivan, in which Hart will soon be presented on the "Triangle" program. They are taking part in what are declared to be some of the most thrilling rides ever filmed at the picturesque Inceville plant in the Santa Monica mountains. The scenes are to be included in that part of the story which depicts Hart as the half breed hero, being pursued by his enemies.

Frank Keenan and his supporting company, working under the direction of Charles Giblyn in the current Triangle Kay Bee feature in which Keenan will be presented as star by Thomas H. Ince, returned this week from Tia Juana and are now working on the mammoth glass stages at the Culver City plant exclusively. At this Ince, the company filmed some exciting race track scenes, in which Keenan is the commanding figure. During the absence of the Keenan company, Director Robert Brunton erected several magnificent interior settings, which are now serving as backgrounds. The Keenan story is from the pen of J. G. Hawks.

A village in the Brazilian jungle is being employed this week, for scenes in the current Triangle Kay Bee feature in which Dorothy Dalton is appearing under the direction of Walter Edwards. It is at Inceville, where natural scenic advantages made its construction easy, and it is said to be one of the strangest, yet most picturesque settings ever built for an Ince drama. The story in which the jungle village participates was written by Monte M. Katerjohn and divides its locale between South America and New York City. Miss Dalton's leading man is Howard Hickman.

In the midst of her preparations to begin work on a new story, Beale Barricade, the charming Ince Triangle star, received word, this week, of the passing of her father, Samuel Barricade, in New York City. Mr. Barricade succumbed to pneumonia, following a brief illness and his demise is the second shock suffered by the beautiful actress within the past eleven months, her mother having passed away in May, 1915.

Certrude Claire, the character actress of the Ince Triangle forces, is declared to be doing a remarkable piece of work as the hag godmother of Dorothy Dalton in the jungle story which Walter Edwards is putting on at Inceville. Miss Claire revels in such roles, for it was with them that she scored many of her successes on the speaking stage.

Messrs. Midgley and Beatty, owners respectively of the Franklin Theatre in Oakland, Cal., and the Liberty Theatre in San Jose, Cal., were visitors, this week, to the plant of

DOROTHY DALTON

the New York Motion Picture Corporation at Culver City. Both men are enthusiastic Triangle exhibitors and naturally evinced a keen interest in the birthplace of Triangle Kay Bee plays. They were escorted about the plant by Producer Thomas H. Ince himself and at the end of their inspection tour both declared they had had no conception of the magnitude of the Ince "lot."

Having finished his work before the camera in the four Triangle Kay Bee play in which he will be presented as star by Thomas H. Ince, H. B. Warner, erstwhile matinee idol of the footlight realm, is cavorting at Coronado Beach, where, it is said, he is applying the "twice-over" to choice lots with a view to purchasing a tract. What with Warner's reputedly elephantine salary-check and his recent "clean-up" on the ponies at the Tia Juana turf he should be able, it would seem, to boast a "H.R." generous enough to buy the whole of the famous beach resort.

Studios friends of George Elwell, the seventeen-year-old lad who scored such a decisive hit in support of H. B. Warner recently in "The Raiders," are predicting that he will duplicate his success with his characterization of a wail in the current Triangle Kay Bee feature in which Frank Keenan is being starred under the direction of Charles Giblyn. The youngster, it is said, is contributing another splendid performance to this race track drama by J. G. Hawks, which augurs well for his future career on the screen.

If all actors were as obedient to the intermittent requests of the publicity man as Charles Ray, of the Ince Triangle forces, the road the publicity man has to travel would be strewn with many more roses than it actually is. This young favorite, who recently was elevated to stardom by Ince, ever is willing to respond, without delay, to the occasional demands made by the P. A. upon the player, and, what is more, he is anxious to do so. Usually, the actor is too busy, during hours away from the studio, serving up orders to his chauffeur to allow of jotting down an opinionated account of the latest sought. Then when the publicity man asks for the record he (the actor) customarily opens his bag of alibis, and the P. A. must needs step into the shoes of the hero, pro tem. Which is a hard way to make a living. But Ray, busy he is in answering correspondence from his admirers, manages to find time in which to set forth his views on almost any topic. Recently, he was asked to tell something of his experiences while working with William H. Thompson, the veteran, in a C. Gardner Sullivan drama soon to be released by the Triangle. That night, he devoted some of his precious time to a fulfillment of his promise, for he believes in the theory that "a promise made is a debt unpaid." The following morning, he delivered the essay and even then his hair was ruffled, as by the efforts of competition. So highly instructive is this analysis of character moulding that the publicity department is withholding it for future release, in the hope that undeveloped talent may anticipate it, then read it and profit by Ray's experience.

Lee Morris, the "elongated" comedian, late of the Selig Co., has joined the Keystone "Komeks," and is working under Director Campbell, supporting Chester Conklin and "Shorty" Hamilton in the big two-reel comedy, "Bucking Into Society." "Shorty" Morris, as he is known to all the "old timers," has been known to the legitimate stage for thirty years, and is well-known as an around versatile actor. He has had five years screen experience with the original Nestor Co., under Al Christie and was also with the Selig Co. He has no superior in the art of make up.

Under the capable direction of Director Campbell, it is safe to say, that you will soon hear of "Shorty" Morris.

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Keystone Film News

For the benefit of the thousands who have some favorite player among the Keystone comedienne and comedians the following list has been compiled, which will tell you just what the actor or actress you like the best is doing at the great Edendale laugh-producing plant of Mack Sennett.

Louise Fazenda has just completed a comedy directed by Richard James and is waiting for the next efforts of the scenario department.

Ford Sterling is reading the praise of the critics who have seen his last picture, "The Snow Cure," when not rehearsing his next picture.

Fred Mack is walking around the studio wearing a pair of blue pajamas. His coming story is a secret but those on the inside say it will open a new avenue in the comedy line.

Oh yes, we should have said that Miss Fazenda is not married. Fact is the charming young woman says she has not even found the right man yet. This item ought to save a few thousand people a lot of postage.

Vivian Edwards is working in secret on something entirely new. She has her own studio and last week issued orders that even the P.A. should stay out. She looks just as pretty as ever and says her coming release will be something out of the ordinary.

Mack Sennett has not been so very busy. Spent the week supervising companies that are making their recreation helped organize the new \$1,000,000 film corporation.

Hampton Del Ruth, managing editor and assistant manager of production, has spent the week providing stories for fifteen companies attending rehearsals, writing his photographing column in "The Examiner," and guiding the solid staff of his scenario staff. Some people insist his life is one round of pleasure.

Alice Davenport, the official Keystone "Mother," has been mothering all week, except when she has been playing the part of the mother-in-law in "The Snow Cure."

Claire Anderson flirted with death in a lion's cage and as a reward is to have a two weeks vacation (No need to administer address her mail to the studio just the same, she is only going as far as Santa Barbara).

Julia Faye is cast with Walter Wright's company and is working hard on a sea story. Looks just as dainty as ever.

Mary Thurman is very much in demand. Of course we know she is but we are speaking of in the studio and two directors are queuing up for her services in as many comedies. Looks as if Chester Conklin would be the successful one and the young woman would be cast as the popular comedienne's lead.

Dora Rogers is still vampiring around the studio. The little Freda woman does the parts so well it looks as if she might become the official Keystone vamp.

Blanche Payson has just finished "His Bread and Butter." The former police woman of San Francisco weighed 234 pounds when she came to the Keystone studio two months ago, but lost ten pounds last week. She is still just as tall as ever, the last measurement showing six feet and four inches.

Peggy Pierce has spent the week working hard under the direction of Edward Cline in a coming Triangle-Keystone feature. Yes, Miss Pierce is a blonde, single, and very pretty. (Wheeling, W. Va., papers please copy).

Louella Maxam, who became a Keystone a few weeks ago, supported Mack Swain a week. Had a kayote the week before because the popular leading man broke his ankle.

Beg pardon once again, but we forgot to say Miss Louise Fazenda mailed a few thousand cigarettes to Uncle Sam's soldiers in Mexico. Miss Fazenda believes that if the soldiers in the European trenches miss their tobacco that the same thing must be true of the boys in blue in Mexico. She received a letter from the front the other day, saying she was called the "Army's Sweetheart," by the men at the front.

Polly Moran has taken a horseback ride every day this week. Says she is getting fat. Between just sending with Walter Wright in that wonderful sea story which is being kept a secret.

Anna Luther is wearing Chinese pajamas and working under the direction of Edward Frasse. She says the coming picture will be better than even "An City Souldier."

Myrtle Lind looks just as pretty as ever and will begin rehearsals on a new story this week.

Maude Wayne and Mary Thurman have changed their dressing rooms from the bungalow just back of the studio to one of the new ones just off the main stage. Miss Wayne will be cast the first of the week.

Dale Fuller is working with the Fred Mack company. She received four new cats to add to her collection last week. (Admirers please stop sending any more cats to the comedienne. She has eleven now. Select a snake, bear or some other gentle little pet).

MACK SENNETT

MERIT REWARDED

The generally accepted idea of a biographical sketch is a narration covering the whole span of life from the cradle to the grave, including early evidences of precocity, youthful pranks, and the years of struggle before the establishing of a bank account and an abdominal girth.

The rule will have to be violated when it comes to Mack Sennett, the head of the famous laugh producing company. Most of the little known about him has been contributed by his mother, and it is from the white haired old lady who yearly leaves the old Sennett farm in Northampton, Mass., to spend the winter with her son in Los Angeles, that the few facts of Mr. Sennett's early life have been gathered.

Mr. Sennett was born thirty-four years ago in Danville, Canada. When a very young man his parents moved to the present farm his mother lives in Northampton, where he was raised and received his early education.

As a boy he was honest, studied reasonably hard and when about fifteen years old began to help about the local theater of Northampton. His mother did not know this until she was told by the principal of the school that he was surprised she did not want her son to go to school afternoons as well as mornings.

"Mack was always honest," Mrs. Sennett said when telling the story, "and when I asked him for an explanation that night he said he was working about the theater in the afternoons so he could learn the show business. I insisted he go to school each day and he did the rest of the time he was in Northampton."

When still a lad of sixteen Mr. Sennett asked to go to New York that he might find himself a position. He did not tell those on the farm he was given a chance with a musical comedy company. He had a good voice and rose rapidly until the advent of moving pictures.

When the Biograph company was formed he joined it and was soon a director. This was at the time D. W. Griffith was directing dramas, and Mr. Sennett at once began to make a style of comedies which with the Griffith dramas were known around the world.

During his career with the Biograph company the present head of the Keystone met many of the present comedians now working at the Edendale studio. Most of them were in the company he directed, and when he decided to interest a little outside capital and form the Keystone company for the production of comedies, he took such people as Ford Sterling, Fred Mack, Mabel Normand, and Alice Davenport with him.

Over four years ago this company came to the coast where the first Keystone comedies were made. Mr. Sennett wrote and acted in each, as well as directing. In those days the little band walked to locations, but success came quickly and a year later the Keystone company was all the name implies in the comedy screen world.

Today the Keystone company occupies many acres. The latest open-air stage built would cover a small city block, with the electric studio and other stages offer ample accommodation.

modations for the fifteen producing companies making Keystone comedies. There are at present over four hundred persons on the weekly payroll, while the average salaries for the past year were a little over \$26,325 weekly.

Mr. Sennett has every detail of the business at his fingers touch just as much today as when he started to make the first Keystone with his four fellow players. He is a man of untiring energy and one who never has any moods. His tastes are simple, while he is happiest when working with his players.

Today as in the past, the director general supervises each of his fifteen producing companies. Each company has its director and an assistant, but when a big scene is to be taken both the director and his assistant welcome the time when Mr. Sennett will take the megaphone and aid them in putting the scene on.

When he directs he does not call his commands through the megaphone, but first rehearses his players, acting the part out himself. He enjoys this work. A look at him when he is in the harness as he would express it, could leave not a doubt but that Mr. Sennett is happiest when making a comedy which will make the theater goers laugh not at, but with him.

Mack Sennett is the ruler of the world's comedy ship; the honest fable that holds the Keystone policy upon its safe and truly unique course.

To those with whom he daily comes in contact, Mr. Sennett is a companion whose friendship is a wisdom never vary. He has no moods, no prejudices. He is fair in argument, but with a mighty combatant for his opinion.

Mr. Sennett is a great believer that a man does better brain work if he keeps his body in the best of condition. No matter how late he may work at the studio, and he is often here until long after midnight, he gets up at six promptly every morning.

Dressed in heavy clothing, with his trainer he takes to the road and runs about four miles. He is met with a man, and one of his favorite saddle horses and gallops back to the studio in the early California morning sun. Here he boxes four rounds, throws the medicine ball, and perhaps, goes on the mat or uses the weights. Then it is a plunge, rub-down and breakfast, and he is ready for his first important conference of the day.

By ten o'clock each day Mr. Sennett is ready to do more than supervise the work of the fifteen directors. He goes from one set to another, directs this scene or that, suggests some piece of business which will get the laugh over, then returns to the projecting room where he sees every foot of the film taken the day before. Sometimes he may order retakes of certain scenes, and when this is necessary, the director general does the directing himself.

When Mr. Sennett directs, the regular director and his assistant of that company do not stand around as if they were children that had been punished. Far from it. They are even anxious to have the master director of them all help them, and on such occasions watch him just as eagerly as any audience in the world every watched a Keystone comedy on the screen.

Universal City News

Jean Herschell, who formerly was a member of the Great Northern Film company at Copenhagen, has joined the Universal Film Manufacturing Company's Pacific Coast Studio as a member of the stock company. In addition to being a clever actor, Herschell holds a degree as Master of Arts and has done very clever painting and drawings in black and white.

This is his first engagement in the United States, and he says he is delighted to be able to begin his new experiences in California.

"At the close of our first year at Universal City," said Purchasing Agent Simms several days ago, "we had used a little more than 200,000 rolls of wall paper. This wall paper varied in price from 25 cents to \$3.00 a roll. The average price was 50 cents a roll, so you can see that the Universal Film Manufacturing company spent more than \$100,000 for the wall paper used at its Pacific Coast picture plant from March, 1915 to March, 1916."

"I figure that the cost for this important article, so much of which is used in dressing the many interior settings during the coming year, will be even much larger, owing to the increased size of the settings which have been ordered by Vice-President and General Manager David L. Barker. The demands of the producers for the best wall paper the market affords," said Skinner, nephew of the famous American actor, has entered the production department of the Universal Film Manufacturing Company's Pacific Coast studios. Young Skinner declares he wants to follow the motion picture business, and proposes to begin in the production department, intending to climb to the top of his profession.

Producer Henry McRae has just finished a two-reel railway film entitled "The Shadow of a Crime," which fully lives up to the reputation of this director for putting a punch into every scene. But in this one McRae blew up a train of dynamite near Chatsworth Park in Los Angeles. The explosion took the neighborhood for miles around, threw rocks and dirt all over himself, Tom Skelton, his assistant and all around the camera in charge of Cameraman Cook. The effects of this explosion will be shown on the screen.

Jane Novak, heroine of the Universal serial, "Grat," the twentieth episode of which has just been completed by Director Richard Stanton was awakened by a noise at the bedroom window of her bungalow in Hollywood one night this week. The sound seemed to indicate that a burglar was trying to enter the room. Quickly reaching under her pillow, Miss Novak seized a revolver and discharged it at the window. The flash from the gun revealed a burglar, but a large cat, Miss Novak says she always keeps one of these barking protectors close by, as several years ago while playing the "legit" in New Mexico, a Mexican robber entered her room and made his escape with a collection of valuable jewelry belonging to her.

Lois Weber Smalley, accompanied by her sister, Edna Weber, has left Universal City for a month's vacation in New York. It has been four years since the famous authoress, actress and actress has visited New York and in fact, it has been almost her length of time since she has taken a vacation. During her absence, her husband, Phillips Smalley is directing the new serial, "The First Stone," featuring Mary McDonald.

Ruth Stonehouse, one of the dainty little stars at Universal City, was compelled to go to the hospital in Los Angeles on Thursday to undergo an operation. Miss Stonehouse injured herself in a trapeze act at the film city a week ago, and it will be at least two weeks before she is able to return to work.

Director Lynn Reynolds, one of the most popular young directors, has ideas of his own regarding the photoplays he wishes his stars to appear in. Reynolds writes up all his own photoplays and is thereby privileged. In making up his stories, he flatters himself with the number thirteen in his scenes, making them read 12, 12A, 14. He declares he is not superstitious, but just doesn't like the look of the number, and asserts his director's privilege.

Louise Lovely is sad. This beautiful screen favorite of Universal City, usually light-hearted and gay, is performing before the critical eye of the camera with a heavy heart this week, all because "Peter Dooley" is her lover. "Peter Dooley" was not a close friend of the vivacious star, as might be assumed, he was only a dog, a small Pomeranian, to which Miss Lovely was greatly attached. "Peter" fell sick several days ago and was taken to a dog doctor, who gave the little animal several pills, and then, "well," "Peter Dooley" proceeded straight way to dog heaven.

"Peter was too far gone to be saved," said the doctor consolingly to the canine's mistress, "and the pills he had him happily to pass along the paradise of the bow-wow."

J. Warren Kerrigan while out of town for a few days, neglected to have his mail forwarded and upon his return, had exactly 1127 letters waiting for him. Postmaster Davidson of Universal City was beginning to figure on moving out so as to make room when Kerrigan returned to the residence.

Before Gilbert Warrenton, Universal City's Assistant Week-ender, was left for Mexico with Beverly

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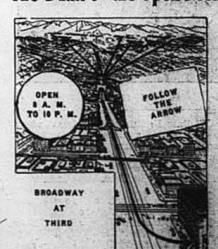
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FOLLOW THE ARROW

Mason landed on a stone, which injured his heel, but Miss Conduy was less fortunate. Her crutches nursing a torn ligament in her ankle. The director is able to go on with his work, but his ingenuity is laid up for repairs.

Enst 378

Horkheimers Start Fund for Monument for Departed Fire Chief of Long Beach

Believing that faithful public service should never be permitted to go unrecruited, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, located in Long Beach, has proposed to the citizens of that community that they erect a tablet in the fire headquarters to the memory of the late Joseph H. Shrewsbury. He is the fire chief who met such a tragic end, during the past week, while responding to the call of duty.

To start the ball a rolling, Mr. Horkheimer sent a check on behalf of the Balboa company to Mayor Lisbey of Long Beach, for \$100.00 because of the many and uniform courtesies which the departed chief had extended the moving picture industry. Mayor Lisbey was impressed by the magnanimous act and immediately put Mr. Horkheimer's suggestion before the Long Beach Chamber of Commerce, which endorsed it heartily. A committee has been organized to carry the idea out.

Fire Chief Shrewsbury was one of the best known fire fighters on the Pacific Coast. In the twelve year department, he built it up from almost nothing. "Too often," said M. Horkheimer, "unfortunately it is a case of out of sight, out of mind. That this may not be the fate of such a splendid character as Chief Shrewsbury, it is eminently fitting that the people whom he served so gallantly erect the proposed memorial to him. Thereby, they will give at least some slight testimony of their high regard to the loving ones whom he left behind."

Lasky News Briefs

George Ward is completing at the studio of the Jesse L. Lasky Feature Play Company, Hollywood, California, a photoplay production written by Willard Mack, author of "Kick In" and other dramatic successes, entitled, "The Outer Edge," in which Miss Ward will appear as a Salvation Army lass. This more than 500 "extra" are employed, while the company was engaged more than two weeks in battle scenes between American and Mexican forces.

Following the completion of her first photoplay for the Lasky Company, Cecil B. De Mille's production of Hector Turnbull's "The Heart of Nora Flynn," which will be this week's attraction at the Strand Theatre, New York, Marie Doro is taking a brief vacation before commencing work on her next important production for this company.

Blanche Sweet whose last photoplay, "The Sowers," created more than usual interest, is completing at the Lasky studio for early presentation, a photoplay entitled "The Thousand Dollar Husband" written and directed by James Young.

Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company, will produce the next photoplay in which Mae Murray will star. Miss Murray recently completed "Sweet Kitty Bellairs" from the David Belasco play which will be released soon on the Paramount Program.

Notes of the Players

"I have just the same feelings," Miss Barricade, a little white girl, and it makes me unhappy not to have things other girls enjoy." Such was the plea in a letter to Beaulieu, scale of the New York Motion Picture Company, from a little colored correspondent who had been in Ohio. The little girl, telling of her love for the actress, inspired through constant worshipping of the actress by way of the screen, asked for Miss Barricade's photograph. "Needless to say," a photograph was sent her by return mail. Another unusual letter Miss Barricade recently received was from a Chinese in San Francisco, who also asked for a photograph.

Henry B. Walthall, the Essanay star, spent a week in Los Angeles when he came to defend himself against the Balboa company's \$20,000 breach of contract claim against him. He had a holiday, met old friends, won his case and got a lot of free advertising all at once. Walthall looks very well and speaks highly of his treatment by the Essanay management.

\$10,000 REWARD LOST. TWO perfectly good artist-directors, answering to the names of Francis Ford and Grace Cunard. They were last seen by several persons in every big city of the United States. Rumor has it that both will soon be "Peeg O' the Ringing" again. Who knows? Editors Note: Look around you may see "Peeg" at work.

Hal Cooley, the new star of the Monrovia Feature Film Company, who recently left the American company to take the lead in the big multiple reel picture his new company is producing, has a role in which he finds much of interest. He is now in California a few years before the famous gold rush of '49 began. His scenes are full of color and interest in the historic neighborhoods of Santa Barbara and San Diego, and the Mexican and Spanish atmosphere is realistic.

There is an early California fiesta, with barbeque, races, and in which more than 500 "extras" are employed, while the company was engaged more than two weeks in battle scenes between American and Mexican forces.

Donald Crisp, who directed the production of "The wonderful 'Ramona,'" took more than 1600 feet of film in the east for the next Clune attraction. He is now in Los Angeles and says he is glad to get back; although he says he has been at least most of his friends have moved. Crisp dined with Sir Beethoven Tree one night-in fact, he was the guest at many dinners recently that he says he is getting quite tired of dining out.

Ask Anna Little whether the Chicago Cubs are likely to nose out the San Francisco Seals for the American League pennant, and she will give you a few pointers on the ignorance of things baseball in character. She is a keen fan for the "Cubs" and the percentages columns more avidly than many of the sterner sex. One Sunday Ann, "Hal Cooley, Rona Rogers and George Ahearn went to the ball game, each dressed in the crispest Spring styles. "Hal" Cooley, in particular, wore a new Palm Beach suit of which the creases were scarcely bent. Just as all had become comfortable in their seats Anna Little, who had been watching a close play with instructions to "Slide! Slide!" Those in the neighboring seats were rudely jostled, there was a shower of peanuts and candy from her lap in all directions, and "Hal's" Palm Beach suit never looked exactly the same.

Helen Holmes soon will star in a photoplay from "Jadith of the Cumberland," the noted novel by Alice McGowan. As at present planned, the picture will be a five-reel feature under the direction of J. P. McGowan, and the story of the south is regarded as one of the best pieces of fiction adaptable for screen purposes. As in the case of "Whispering Smith," the present serial Intrepid Helen is working in, the locale is the west of two decades ago, showing it in the process of development.

Members of the talented Reason family are looking forward eagerly to that reunion they have been planning for some time. With Helene, the brilliant leading woman of the American, at Santa Barbara with her mother, two other sisters in Santa Barbara and Los Angeles and the brother, Dick, cameraman at a local newspaper, the clan is gathering. Helene writes to Los Angeles friends that she is getting their Santa



DAINTY ELLA HALL

Barbara home into gala attire, and soon the star of "April" will have all her dear ones around her.

Ollie Kirkby, the vivacious heroine of "The Social Pirates," and anywhere wherever the Kalem series is shown, still laughs now and then at the blunder made by a visitor of the Kalem studio when Ollie was just providing "atmosphere." The blunder, a gushing type of woman, approached Miss Kirkby one day and began praising her performance in a picture she mentioned. My dear," she said, "you were positively charming. Your work as so-and-so was fine. So different from that of the other young woman who complimented you." Miss Kirkby struggled to conceal her humiliation and wounded feelings. Why? Just because the woman had made a mistake, and praising the work of another actress, criticized that of Ollie Kirkby. But no one could make that kind of a mistake now that Miss Kirkby is rapidly rising to still higher prominence as a Buccaneer.

George Melford, the Lasky producer, now directs some of the artists with whom he played on the speaking stage and has had several times when he has been asked to direct him! Mr. Melford besides having dramatic and artistic talents, is a natural leader of men and when he first joined the Kalem company as an actor he told himself he would soon be on the producing end and he arrived there sooner than he expected.

Friends of Henry Otto, Universal director now in the east, are watching closely the rumors regarding the proposed move of all eastern companies to Universal City. While some there will be a move, many are hoping the denial is only a diplomatic Otto, who they dub "The Artistic Producer," back with them. Otto's most recent work "The Haunted Bell," the story by the late Jacques Futelle, featuring King Baggot.

What's explained it all so clearly, Mr. Chatterton; there's just one thing I don't understand. "What's that?" asked Tom. "Well, I see where you put the lamp to keep it warm; and where the chicks go, and all that, but where do you put the hen?" "Hen! What hen?" "Why, the hen that sits on the eggs to hatch them, of course."

Cleo Madison has the leading role in "Priscilla," a two-reel Universal comedy drama which she wrote and is producing. Between direction of this picture, preparation of a new five-reel feature soon to be produced and outlining work for a one-reel drama, "Chance," Miss Madison has little time for leisure at the big "U" city.

Noon Thomas, whose progress with the New York Motion Picture Company has been rapid, has found a new way to study the art of screen acting, by working with his housekeeper, a stellar honors. After spending her spare hours each day watching

Johnny Sheehan, leading comedian of the American company, looks with sympathy now on the effects of the humble assistant cameraman, whose work is preparatory to screen glories by which others benefit. "If anyone thinks the assistant cameraman has a thing, send him to me," Sheehan told a friend in Los Angeles this week. In his present picture Sheehan takes the part of a cameraman for the Associated Press, who sent to Mexico to get pictures of the execution of Villa. (Considerable assignment!) "I lugged that camera so much," said Sheehan, "that I feel like a human tripod, and not so very human, at that. I also had a mule and a donkey to ride. That was a nice pair of Jacks to draw to, but I couldn't better them."

Rhea Mitchell, dainty star of many American features, will be working in, probably, for several weeks, Miss Mitchell returned to Los Angeles from Santa Barbara to take care of her mother, who has been seriously ill. During the worst of the illness Miss Mitchell traveled almost nightly between Santa Barbara and Los Angeles, and now that her mother is better, she is giving her time to tending the convalescence. Rhea is not making any plans for resumption of film work, for she places the welfare of her mother before screen activity. Mrs. Mitchell is gaining daily, but is still very weak, and Rhea is making her take the air in Rhea's automobile.

Tom Chatterton, hero of the American "The Secret of the Submarine" was explaining the beauties of his chicken ranch to a sweet young thing who had been visiting the Santa Barbara studio. As Chatterton led his fair visitor around his working of a large incubator soon to bring forth the spring hatch. Tom told all about the thermostat, which regulates the heat, told of the three weeks' period of incubation, and how the tiny chicks worked their way from the shell and out through the runway beneath. When he had finished, the girl, much impressed, said:

"You've explained it all so clearly, Mr. Chatterton; there's just one thing I don't understand. "What's that?" asked Tom. "Well, I see where you put the lamp to keep it warm; and where the chicks go, and all that, but where do you put the hen?" "Hen! What hen?" "Why, the hen that sits on the eggs to hatch them, of course."

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the pictures, she makes careful notes of the good and bad points, as she views them, in the work of the players. These notes she puts aside and waits until the pictures are reviewed in the trade magazines. When she finds her judgment corresponds to those of the critics, she is pleased, and resolves to make use of the information she has gained. By this, she says, she has found a method of improving her own talents.

Edward Sloman, whose mother is a cousin of David Hackett, still remembers with what disinclination he joined a stock company in England at his mother's urging. Sloman, then a youth, recalls that he had no desire to go on the stage, but Mrs. Sloman was sure the dramatic instinct was there in him, and she started him on his stage career, a work similar to that which she had followed more of her life. Young Sloman soon came to this country and starting in stock here, rapidly climbed up the footlight ladder. And to think, said Sloman, "that if it hadn't been for her, I probably would have been in some way over a square peg in a round hole, for now I grow daily more in love with my work."

When J. Warren Kerrigan, Universal star, finishes the last scene in the feature, "The Silent Battle," he will forsake the palm lined streets of Los Angeles for a quiet square in the Ventura country, where he will spend about a month fishing and hunting. Kerrigan has put in many months without a let-up, and he says "the call of the wild" sounds strong in his ears. Jack and "Hearts" have already prepared for his fishing trip, and each night sorts over his Gray Backed Silver Doctors, Coachmen and other choice specimens of the fly-makers art. California trout are in season now and fishin's good.

William D. Taylor, Pallas director, has one of the most expensive sets—probably the most expensive Oriental set ever erected, in his play, "The American Beauty," in which Myrtle Stedman is starred. The art stores of Los Angeles, as well as the homes of several of his socialist friends, have been drawn on, and the effect is incomparably rich. He copied, from memory, an Oriental room in the home of a New York artist. In the room, the water lilies, the water lilies and flowing spray; rich draperies, statues, divans, magnificent Oriental rugs, ornaments, paintings and tapestries.

Rollin S. Sturgeon, managing director of the western Vitaphone studio, hasn't had much time to coach his week-old son for his potential work as leading man of the De Mille studio. He hasn't had time to be at work until June on the six-reel feature, "Through the Wall," in which Sturgeon, as expected, is the director. He is starting now on a three-reel film, the writer of which, Watson, must be Charlie Chaplin, the sea, and the scenes will be taken largely on the water. For some of his best work he has done in sea-going pictures. In this picture, too, King will act, only leaving the direction to another.

Henry King and Ruth Roland recently co-starred in a five-reel Balboa feature in which King, to demonstrate his proper deportment, of his part, dropped his work as director. He is starting now on a three-reel film, the writer of which, Watson, must be Charlie Chaplin, the sea, and the scenes will be taken largely on the water. For some of his best work he has done in sea-going pictures. In this picture, too, King will act, only leaving the direction to another.

George Fisher, who plays the difficult and delicate role of the Christ in Thomas H. Ince's huge spectacle, "Civilization," lives at the beach town of Venice, Calif., near the studio, and each morning enjoys "plunging in the surf before breakfast. Now despite the warm Southern California sun, the air is sharp and cool in the morning and Fisher each morning was leaping, slapping himself and tumbling about to bring his circulation to a glow. A party of Eastern tourists, out for an early constitutional along the strand, stopped to watch him, and one said: "That must be Charlie Chaplin without his make-up. See the curly hair?" "No," said another. "You're wrong. That's William S. Hart, the rough rider. He always does that in the morning to get in the proper mood to kill a dozen Indians."

In the filming of "The Millionaire Engineer" Director Henry McElwaine secured some splendid photographs of an automobile which had just been struck by a passenger train. It was one of the public McElwaine has made his name famous in the production world.

Searching for Atmosphere, Lasky Writer in Detention Home

The mystery of the three week's disappearance of Cecil MacPherson, the clever Lasky scenario writer, has been explained.

MacPherson has been spending two very strenuous weeks in the detention home, getting inside information for a coming Lasky production. In order that she should know the true conditions in a home of this kind, she had herself put through the regular police channels and entered the home in no way different from any of the others who are sent there. She found it easy enough to get in but the difficulty came when she wished to leave. Acquainted with her whereabouts, MacPherson lost her identity among the hundreds of unfortunate girls. She was sent to room with a girl twenty who had been arrested on the charge of stealing, and the young writer was charged from the institution to the latest methods of entering private homes via second story windows.

The second week of MacPherson's conduct was so good that she was placed in charge of a young girl who had been arrested on the same institution. At the end of two weeks MacPherson felt that she was sufficed with local color and sought to remove herself from the institution. On account of the conditions she did not dare to reveal her identity to the heads and all letters addressed by the girls were read by the home authorities, she was in a more or less precarious predicament.

She finally managed to induce one of the girls who was about to be discharged from the institution to telephone Cecil B. De Mille, director general of the Lasky company, and Mr. De Mille at once called up the company's attorney and set him at work to secure Miss MacPherson's release. So effectively had she entered the institution that another week had elapsed before it was possible to secure her release.

In the future, this clever writer says she will confine her search for local color to the Hollywood circulating libraries.

UNUSUAL PUBLICITY FOR "MARIA ROSA"

Third Farrar Photoplay by Lasky

Through a combination of efforts between the publicity department of the Jesse L. Lasky Feature Play Company and Paramount Pictures Corporation, there has been successfully placed in more than 150 newspapers in leading cities of the United States a special half page article on Geraldine Farrar's third Lasky photoplay for the Paramount Program "Maria Rosa," which is released May 13th. The articles were specially prepared some weeks ago and the newspapers circulated and sent out in three forms—a complete matrix, a complete cut or typewritten copy with original photographs.

In order to be of most assistance to the exhibitors who are showing this picture, many of whom have given it additional bookings all the way from two days to a week, the feature article was released in the newspapers in a collected matter, a release in the theatre. Notice also was sent to exhibitors that on the same date the picture would be released in the newspaper they should make a special effort to cooperate with the newspaper if in a way no more material than that of expressing written appreciation.

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PHOTOPLAYERS' WEEKLY

Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.
 217 Lissner Building, 524 South Spring Street
 Los Angeles, California.
 Home: F3849

Entered at the Postoffice as Mail Matter of the Second Class.

JACK SACKER Editor and General Manager
Mariel Carruthers Official Photographer
 New York Office 1431 Broadway, Suite 208
 Frank P. Donovan Representative

TERMS OF SUBSCRIPTION: Five Cents
 Single Copies \$2.00
 One Year

Make all checks payable to PhotoPlayers' Weekly Publishing Company.
 Advertising rates upon application.

Saturday, May 13, 1916.

"SHE SAT LIKE PATIENCE ON A MONUMENT, SMILING AT GRIEF."

Five hundred little children at the Catholic Orphanage on Boyle Heights who have never known the love of a father or mother, are to have a little joy brought into their hearts weekly through the medium of the moving picture.

Some few months ago Del Henderson, who keeps a watchful eye over the fifteen directors working under the supervision of Mack Sennett, went to the orphanage to take an exterior scene. The sisters allowed him to photograph all over the grounds and, while taking a scene one little tot asked the famous director what moving pictures were.

The childish question suggested a thought to Dell, and the next day with Mr. Sennett he headed a list to buy a projecting machine for the parentless children.

But the Keystone executives, actors and directors are not the only generous people at the great laugh producing factory. The cameramen who are seldom heard of by the theatre going public are just as generous, and last week announced they had completed all arrangements to give the five hundred children in the Catholic Orphanage a glimpse of the sunshine in the lives of the more fortunate boys and girls.

Some time ago Mr. Sennett leased the Burbank Theatre in order that Keystone pictures might have a home of their own in the heart of the Los Angeles theatre district. Recent arrangements have made it advisable to change the Burbank to vaudeville, another and theatre having been secured.

The camera men learned this and bought the projecting machine at the Burbank. Then Mr. Sennett, Del Henderson, Hampton Del Ruth and a number of others who guide the policy of the Keystone company got busy and the second week in May the orphans saw their first picture show.

The sisters at the home 'phone Mr. Sennett any day when they want to have the children have a picture show that night, when he arranges for the pictures. No matter what the children want they have it. The programs are usually made up of educational, comedies, and often the current weekly.

But this is not all, the cameramen at the Keystone should some day be placed on a little roll of honor of their own. There are thirteen of them and all have volunteered their services and nightly act as operators for the projection machine.

Here are the men who are turning the crank for Mack Sennett's directors in the day time and the orphaned children of Los Angeles during the early evenings:

R. D. Armstrong, Paul Garrett, F. W. Jackson, L. B. Jenkins, H. F. Koenkamp, J. R. Lockwood, Elgin Lessley, Leon Loe, K. G. McLean, O. T. Marsh, E. Schoedsack, Frank Williams, and J. T. Brown.

THE FALL OF A NATION

When "The Fall of a Nation," described as a grand opera cinema, is produced on Broadway next month, it will represent the collaboration of Thomas Dixon as author and Victor Herbert as composer. The announcement of Mr. Herbert's connection with the work was first made last month, but the contract was entered into nearly a year ago and has been writing the score for a year and a half. The orchestration is now not only completed, but is an active rehearsal at Los Angeles where the picture drama was made.

Herbert is the first American composer of the foremost rank to write an original cinema score for the full orchestra. The novelty of his effort consists in the fact that it is creative instead of selective. Hitherto the musical scores of even the most spectacular motion pictures have been "arranged" that is, they have been composed by less than a dozen classical or popular composers and patched together by the musical director. Instead, Herbert has originated new themes for the characters in the story and has dominated the production by an inner unity of design. The same methods he used in writing his grand operas, "Nations" and "Madeline," the same careful technique that he applied in his many comic opera successes, have been adapted to screen requirements. Instead of accepting the novel commission, Mr. Herbert read the story and the complete copy of the scenario. Mr. Dixon had elaborated therefrom. As a drama dealing with the origin and destiny of the American republic, "The Fall of a Nation," had a special appeal to him. He found in it the elements of grand opera—the tragedy of a great nation's fall, the glory of its resurrection, with a potent love story turning the splendid path of duty into the hours of despair. Furthermore, the undertaking was not entirely unprecedented in American film. In the Broadway production of the same title, the composer was happily lured to the cinema. In the Broadway production a complete symphony orchestra of fifty pieces was used, and it is planned to have Victor Herbert direct the opening performance.

Myrtle Stedman, who is starring in the Pallas feature, "The American Beauty," goes home tired and happy at the end of each day's work on the big picture. She has her make-up on at eight-thirty each morning and from then until sundown is busy. There is much double exposure work in the picture, and she comes with a day's rest and a new costume for her attire eighteen times. She looks beautiful in her original costume as an artist's model in some of the scenes.



MARY FULLER

Universal City News

Three justices of the supreme court of California took judicial notice of the wonders of Universal City a few days ago and nothing was overlooked in the tour of the big plant made by the members of the court in company with Herton A. Weyl of Los Angeles, and escorted personally by Charles Rankin, director of production at Universal City.

The members of the supreme court were F. M. Angellotti, chief justice, M. C. Sloss and Henry Melvin, associate justices.

The party was taken over the various stages and watched the filming of scenes and then went to the zoo where Superintendent Rex de Rossett gave the justices many interesting side lights of the life of his animal pets. Afterwards the party was photographed with Miss Ruth Schenck, G. Raymond Nye, Eddie Polo and other players.

Strange companionships are to be found at the zoo at Universal City. Superintendent Rex de Rossett discovered a month-old lamb cavorting about the place with a young cinnamon bear a week ago and only the other day he discovered a three weeks-old white pig striking up an acquaintance with a turtle. His pigship followed the slow-moving turtle around and squeaked and kicked unmercifully when Superintendent Rossett attempted to take him from his hard-backed associate.

"Hello, Helen. Come back again, haven't you?" This was the greeting on all sides at Universal City a few days ago when the charming little actress entered the portals of the film capital with grip in hand.

"Yes, and I'm delighted to be back. It just seems really as if I came back home and I can hardly realize that I have been away all these months."

The visitors spent several hours at the big plant where all of them, for the first time in their lives, had plenty of opportunity to see the making of the movies, as many of the companies were busily engaged in the making of their respective photoplays.

A western picture in which Harry Carey and Olive Fuller Golden play the leading roles, and which was being directed by Jacques Jaccard, especially interested the visitors who were held spellbound by the amazing feats of the Universal cowboys in the picture. At the zoo there was a special program of entertainment provided by Superintendent Rex de Rossett, the chief feature of which was an act with a dozen lions presented by Louis Furelle, the fearless boy trainer of the Universal Company.

Some months ago Julian wrote back to Australia offering his services as a tender of services and asking him to hold himself in readiness to be called at any time.

Miss Myrtle Gonzales of Universal City is not only an enthusiastic automobilist, but she looks forward to the week end which is nearly always spent with some friends in one of the other cities of Southern California.

It is not generally known by his associates at Universal City, but Rupert Julian, who is one of the most multi-talented of men and artistic both in his acting and directing, is also a soldier.

Julian held a commission in the Australian volunteers during the Boer war, and saw severe fighting in the Transvaal.

In filming a Western scene in "The Committee on Credentials," Peter B. Kyne's story which is being produced by Harry Carey and George Marshall at Universal City, a street fight between two men proved more realistic than originally intended.

The men cast for the parts were "Whitey" Horn and Charles R. Murphy, and they battled not only in actual taking of the picture, but also in the rehearsal. As a result, Murphy has a black eye and a cut on his cheek and Horn is nursing a broken finger.

In "The Mollicoddle and the Rounder," which is being produced by Director Richard Stanton at Universal City, played a dual role—a good brother and a wild one.

When they came to call him at his dressing room in the morning to get ready, he always has to inquire "Which brother am I?"—and then admits playing the good brother is entirely foreign to his nature.

After having spent several weeks in rest and recreation, Director Otis Turner is back at Universal City, declaring he never felt better in his life and having considerably reduced his weight during his rest.

One hundred delegates to the nineteenth annual convocation of the Grand Court, Order of Amaranth, spent an afternoon recently at Universal City.

The order of Amaranth is Masonic in character and the convocation, which was held in Los Angeles, included members from all parts of California. The Amarantians visited the various stages, the electric light studios and the Universal zoo and left the City late in the afternoon, all delighted with unusual entertainment that had been provided for them.

A few days ago while the Henry M. company from Universal City was filming scenes for "The Jockey's Triumph," in which the leading roles are played by Dr. H. G. Stafford, head of the scenario department at Universal City, and Miss Marie Walcamp, the latter took notice that she wanted to enter the paddock immediately after a race and suggested getting a picture with the winning jockey.

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The gateman tried to stop the intrepid Universalists, but he had reckoned wrong.

Marie Walcamp has no fear of wild animals and much less of gatekeepers. She just took the main street of the little town, went right on past him and seized the jockey as he alighted from the winner, and held him in her arms until the picture had been made.

She declares she does not know which was more astonished—the gateman or the jockey.

One evening last week Lynn Reynolds, who, with his Universal Company, had been making a number of scenes for a desert picture near Oxnard, returned to the hotel with Val Paul, Fred Church and two others after a stroll down the main street of the little town.

The hotel clerk greeted them affably and said: "Many people on the streets tonight!"

"Yes," replied Reynolds, "there were five of us."

The work in the motion pictures often presents peculiar circumstances, especially to the men who have spent years on the speaking stage and are not used to the vast difference in production.

Gilmore Hammond, who for years has been a well known actor in New York and who has recently joined the Universal City forces, declares a few days ago he was called upon by his director to marry a girl before he had even so much as met her. On another occasion he was shot and killed on a Thursday afternoon, and the following Saturday he tried the divorce suit of the woman who killed him.

An arrangement has been made whereby Jacques Jaccard and his company of players will work on underworld film plays with G. Raymond Nye, Miss Camard, Robert Wilson and others, with Jack Connolly as assistant director, while the Harry Carey company will make western pictures with Carey and George Marshall as co-directors, featuring Carey with Olive Fuller Golden and others in the cast.

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Keystone Film News

Al Kaufman, the former heavyweight prize fighter who has recently joined the Mack Sennett forces at the Keystone Film Company, has one and only one ambition the coming year. It is some ambition—to play in as many Keystone features as he has battles in the square ring. If Al fights his way to the front in screen work as fast as he did when wearing the boxing gloves, he ought to be giving a lot of actors a run for their money in the next few months.

Here is what happened to the other fellow when Al fought: In 1904 he fought six major fights which lasted from one to seventeen rounds (the length of time Jack O'Brien stayed) and won by the K.O. route from Jack Walsh, Jack Sullivan, Charles Hillard, Joe Black, Harry Foley, and Jack O'Brien.

In 1906 the referee raised Kaufman's right hand while the following men laid on the floor in various stages of unconsciousness. Dave Barry, Fred Budley, Sam Berger and George Gardner.

The following year he slipped the Kaufman sleep producer over on Mike Schreck (Mike lasted seven rounds). Dave Barry was carried out at the end of the third round, and Jack Sullivan.

In 1908 Joe Grimm, Battline Johnson, Jim Flynn, Fred Bradley, Jim Mustain, and Jim Berry, found they were not to be considered as white hopes and were all knocked out. The next year Tony Ross, Dr. B. P. Roller, and Jack Johnson fought to decision battles with Al. The same thing happened in 1911 when Philadelphia Jack O'Brien got Al to draw three times: Bill Lang once and Al Kubiak the same.

Just to keep his hand in Al knocked out Jim Flynn again that year.

In 1912 he lost his first fight to Charles Miller by a decision, but came back and knocked out Luther McCarthy and Kid Kinneth in 1912 year. His last fight was in 1912 when he won over Jack Lester in four rounds.

Since that time Al has spent his time training men like Jack Johnson, until he made up his mind to be a screen actor a few months ago.

The all star Keystone company under the direction of Charles Parrott, which recently completed "A Dash of Courage," is again hard at work on a Triangle-Keystone feature, which has all automobile races as one of the thrills. Incidentally there is a number of new inventions that may interest autoists among which is the wireless spark plug.

Mr. Parrott will have his usual feature cast which will include Ben Carson, pretty Gloria Swanson, Bill Bennett, and of course Hank Mann. The first scenes have already been filmed and the picture should be ready for the exhibitor in the near future.

Some one must have placed a lot of roses in the path Edward Cline has been walking in since he was promoted to a director by Mack Sennett about a month ago. The young man has been married in the meantime, finished his first picture and received a bonus of \$200 for making one of the best of recent Keystone features.

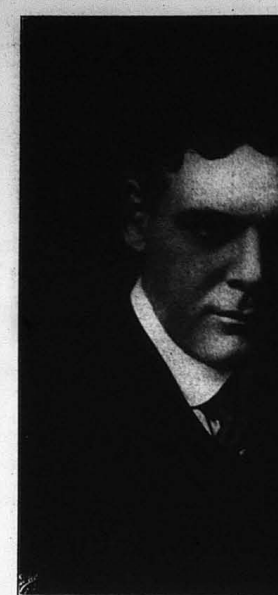
Under the same management contract with a three figure weekly salary, and now is directing one of the star Triangle-Keystone productions, the handsome dainty Peggy Pierce. Cline certainly must have been born under a lucky star.

When Cline's first picture, "His Bread and Butter" was shown in the Keystone projecting room, the audience was unique in the least. Besides his own company of players and Mack Sennett, the director general of the famous comedy company, Adolph Zukor, of the Famous Players, J. E. Aitken, president of the Samuel Goldwyn Company, and the Lasky Co., were in the audience.

There is a rumor about the Keystone plant that it will be the luckiest man in the world (got married in April, was promoted to a director, then given a bonus of \$200 because his first picture "His Bread and Butter," was so good), is hard at work trying to earn another extra \$200 for May. Just what the story is seems to be a mystery to every Keystoneer, except Cline and Mack Sennett, but the general opinion says all any audience will have to do is laugh until they cry when the coming release is ready. The cast is one of the very best of the many Keystone all casts, and includes the pretty Peggy Pierce who, with Harry McCort will be featured.

A real thriller will soon be released on the Triangle program by Mack Sennett. Just what the nature of the story or the situations are even the Keystone F. A. does not know. Nevertheless there have been two hydroplanes with half a dozen camera's working about two miles out in the Pacific for the past few days, and Mr. Sennett just smiles at all questions and says: "well!"

Harry Williams who underwent a severe operation in a Los Angeles hospital the latter part of April, is on the high road to recovery and is at present entertaining the hospital patients with a number of new songs he wrote while recovering. One night the popular song writer had his bed wheeled into one of the wards and entertained half a hundred star persons for half an hour whistling some of the old favorites. From the very some of the old ones were received the music dealers ought to have a number of calls for "In The Shade Of The Old Apple Tree," and "I'm Afraid To Go Home In The Dark," as soon as those who listened



BEN F. WILSON

to the song writer are able to leave the hospital.

Clarence G. Badger, who directed "Gypsy Joe," a two-reel Keystone release on the Triangle program, has just completed a story which deals in ghosts and expects to begin filming the production in the next week. He will have an all star Keystone cast headed by Ford Sterling.

Alice Davenport, known as "Mother" to every Keystone whether star or extra, may have busy summer before her. Besides giving advice to many of those working under the direction of Mack Sennett upon nearly every question under the sun, the charming character woman is now called "Mother" by a large number of the Lasky and Universal players, who like the comedians and comedienettes of the Keystone have begun to take all their personal troubles to the popular actress for adjustment.

Chester Conklin who delighted audiences all over the country by his work in "Bucking Society," a recent Keystone release on the Triangle program, is back in harness again after a ten days vacation, working under the direction of William C. Sullivan, who, with Harry Williams were the co-directors in "Bucking Society." Mr. Williams has been confined in the hospital for the past week as the result of a rather serious operation, but will join his co-director early in May.

Dainty Miss Louise Fazenda has an opportunity in the past few days to show the studio folks at the Keystone what a really good looking young woman she is. Unfortunately the attractive star has been cast in parts which required character make-ups for the past few months, and it has only been between pictures that her studio companions have seen her beautiful Miss Fazenda in private life. Could those who admire her on the screen see her as she really is, Mack Sennett's mail would be increased with pleas to let the leading woman play straight parts.

—That we are as anxious to make you have a good time as you are to have one.

Edward Cline, who says he is the luckiest man in the world (got married in April, was promoted to a director, then given a bonus of \$200 because his first picture "His Bread and Butter," was so good), is hard at work trying to earn another extra \$200 for May. Just what the story is seems to be a mystery to every Keystoneer, except Cline and Mack Sennett, but the general opinion says all any audience will have to do is laugh until they cry when the coming release is ready. The cast is one of the very best of the many Keystone all casts, and includes the pretty Peggy Pierce who, with Harry McCort will be featured.

A real thriller will soon be released on the Triangle program by Mack Sennett. Just what the nature of the story or the situations are even the Keystone F. A. does not know. Nevertheless there have been two hydroplanes with half a dozen camera's working about two miles out in the Pacific for the past few days, and Mr. Sennett just smiles at all questions and says: "well!"

Harry Williams who underwent a severe operation in a Los Angeles hospital the latter part of April, is on the high road to recovery and is at present entertaining the hospital patients with a number of new songs he wrote while recovering. One night the popular song writer had his bed wheeled into one of the wards and entertained half a hundred star persons for half an hour whistling some of the old favorites. From the very some of the old ones were received the music dealers ought to have a number of calls for "In The Shade Of The Old Apple Tree," and "I'm Afraid To Go Home In The Dark," as soon as those who listened

Vogue Studio News

Creighton Largey is now sporting a six-cylinder Apperson Jack Rabbit, which has somewhat added to the long list of automobiles around the Vogue studio. It is now up to Ben Turpin to arrive with his much talked or silver or, perhaps, Mr. Turpin is afraid that the ants might pick it up on the side walk.

Manager P. G. Lynch of the American studios at Santa Barbara made a flying visit to the Vogue studio and was highly pleased to find Manager Crose had one of the best equipped studios on the coast and enjoyed several hair-brained stunts performed by Director Dillon's company in the making of "The Blow Out."

A silk shirt and automobile craze has hit the Vogue studio the last week. Director Jack Dillon with his new \$12.00 each, silk Arrow Brand Aurora-Borealis shades is sure the envy of all eyes, while Arthur Moon, the Vogue's handsome lead, is a close second with his baby silk pink, which is Arthur's favorite hue for street dress. Benny Turpin and Paddy McGuire, the comedians, are more or less modest in their ideas of silk, inasmuch as Ben enjoys his silk scotch plaid while Paddy had an old rose shade with delicate lavender stripes. Jack Gaines, the Vogue villain, sports a nice black and white check that is frequently used for a long shot focusing card.

The monthly dance given by the American Film Company at the Santa Barbara will have as their special guests for the May dance The Vogue Film employees of Los Angeles. Three automobile parties of the Vogue left Los Angeles Friday noon and will make the drive via the coast route to Santa Barbara.

Paddy McGuire bought a new pair of trousers. Bennie Turpin bought a new suit. Turpin's suit is as loose as Paddy's trousers are tight.

"Some loose, some tight."

—That we are as anxious to make you have a good time as you are to have one.

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Balboa Brevities

On his return from New York last week, H. M. Horkheimer, president of the general manager, of the Balboa Company, announced the appointment of William Stoermer as director-general of the Long Beach studio. He will have supervision over all productions. Having had extensive stage and screen experience, in putting on of plays, Mr. Stoermer is an important addition to the Balboa forces.

Virginia Norden, late of the Vitagraph's eastern studio, has joined Balboa. She was specially engaged by the Horkheimer Brothers for dramatic work in a selection of stories being written for her. Miss Norden is a stunner, fine-featured and good to look at. Emotional roles are her particular delight.

Sherwood Macdonald has taken up the direction of "The Grip of Evil," the new photoplay series which Balboa is producing for Pathé. It consists of fourteen stories, each episode complete in itself. Jackie Saunders, the feature player, enacts a different type of girl in each installment. In this regard the production promises to be a distinct novelty.

Continuing to branch out, the Horkheimer Brothers have now added an animated cartoon department to their Long Beach studio. In J. H. Willis and J. Cammerer, they have two well-known artists. Both are conducting original experiments in the production of comic, which promise to revolutionize the business.

Realizing how well advertised the name Balboa has become by reason of the fact that it designates "the pictures beautiful," the Horkheimer Brothers, the biggest garment manufacturer on the Pacific Coast has given his 1916 summer shirt model the name of Balboa also. It promises to be all the rage during the approaching warm season. To go with it there is a Balboa tie. Little did the discoverer of the Pacific Coast realize that four hundred years after his discovery his name would be on every tongue; for now it is Balboa this and Balboa that. The fact that it is the largest actually independent motion picture studio in the world first of all the picturesque possibilities of the name.

William Conklin, Balboa's popular leading man, is a living refutation of the charge that actors are not business men. Besides being on the payroll of the Horkheimer Brothers for a comfortable weekly stipend, he draws dividends from one of the most profitable automobile agencies in southern California. But it's natural for Conklin to make money, because his father was one of Brooklyn's leading merchants.

April has seen the release of four of the most vital photodramas under the Knickerbocker Star feature since the brand was added to the General Film program. All were produced under the direction of H. M. and E. D. Horkheimer, at their Long Beach, California studio.

The Millionaire's Son gave Richard Johnson the best chance he has ever had. He played a double role in a way to meet the most critical demand. Myrtle Reeves has the feminine lead. The supporting cast included Frank Erlanger, Gladys Weber, Clifford Grey, Ruth Lackaye and Gypsy Abbott.

Lucy Blake and R. Henry Grey divide honors in the film drama entitled "Something in the Past." It is a haunting story that is as suggestive as the name. Little Helen Marie Osborn intrudes her sweet self all too briefly. Others in the cast are Madeline Pardee, and Charles Dudley.

"Broken Fetters," a tense bit of shadow drama, is particularly well done by a strong cast in which Margaret Landis and Richard Johnson play the leads. Victor Bateman, well remembered from her long stage career, is seen in a fetching bit. Mollie McConnell, Charles Dudley and Madeline Pardee all have good parts.

But the strongest Knickerbocker offering of the month is the last, entitled "When Night Is Right." In this, Henry King, one of the screen's best players, is seen with Marguerite Nichols. Supported by such well-known actors as Gordon Jackville, E. J. Brady, Daniel Giffith, Joyce Moore and Frank Erlanger, they put over a domestic drama of no uncertain appeal.

Vitagraph Bulletins

Work on his big feature production of the Cleveland Moffett detective story is progressing so rapidly that Rollin Sturgeon expects to finish it in record time. With the thoroughly efficient cast of interested and studious players, the picture has every chance of being as great in its own way as "God's Country and The Woman" has proven in its. George Holt, William Duncan, and Nell Shipman are the featured leads as in the preceding feature.

William Wolbert's present production is a three-reel drama of mining camp and city. Mary Anderson is seen first as a clerk of the mine and woods, and as the drama proceeds she grows into womanhood in the city. It is Miss Anderson's first picture and she proves her capability very convincingly. Corinne Griffith and Jack McQueen are the other leading parts and Otto Lederer is once more seen as Mary's father.

In a three-reel drama just finished

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Upstairs

by William Wolbert's company, Corinne Griffith underwent some very taxing ordeals with a courage and spirit that would make certain feature "heroines" sit up and take notice.

In order that all the details of his Cleveland Moffett detective production might be unchallenged, Rollin Sturgeon made several personal visits to the Los Angeles Police Headquarters and studied their methods. The forthcoming feature will contain several unusual punches of a dramatic nature.

Anne Schaefer was recently hostess to a party of Vitaphones that visited the San Diego Plant. Many little surprises were enjoyed and Miss Schaefer lived up to her reputation as an entertainer.

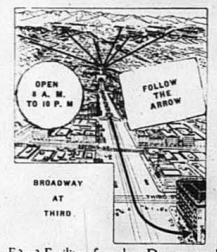
Everything from the weather to the leading lady's indisposition is blamed at times for delay in taking a scene, but Rollin Sturgeon's company has the best alibi yet. They were working in the open air studio and had just finished one set. The next one was a private dining room set, the table decorated beautifully with real flowers. As Miss Corinne Griffith, one of the principals of the production, approached the table to rehearse, two butterflies and three bees arose from the decorations and made their presence known. A considerable hold-up resulted, during which Miss Griffith captured one of the butterflies and a proper boy killed the bees. The scene was taken with strongly armed guards at vantage points outside the set, doing sentinel duty against another attack by the enemy.

ED. J. LE SAINT LEAVES UNIVERSAL

Ed. J. Le Saint, the widely known director, has resigned from the Universal company and is taking a rest before even looking into the several offers which already have been made to him. Mr. Le Saint is regarded as one of the most capable producers in the business.

Stella Razeto, who in private life is Mrs. Le Saint, left the company at the same time and is at present enjoying the beauties of the new home which recently was conveyed to them. Miss Razeto has played leads for the Universal under the direction of Mr. Le Saint for a long time, but it is quite on the cards that she will accept a position under another di-

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rector, although nothing has been decided. Both are great favorites in the Los Angeles film colony and it is merely a question of selection with them. They have been working for many moons without a rest and mean to take one while the opportunity is at hand.



EDDIE LYONS

The big five reel mountain drama entitled "The Silent Battle," featuring J. Warren Kerrigan, is almost completed by Director Jack Conway at Universal City. Playing opposite Kerrigan is Miss Lola Wilson and in the supporting cast are Miss Maude George, Harry Carter, and a large number of other Universal players. Many of the scenes of this film play were made at Pine Hills near the Mexican border and east of San Diego.

Signal Studio Notes

Under the direction of J. P. McGowan, the Helen Holmes company this week completed the production of "Medicine Bend," the five reel sequel to the Signal feature, "Whispering Smith," both of which productions were made from Frank H. Spearman's novel of the latter name. The film will be cut and shipped this week, although it will be at least a month before it is released on the Mutual program. The cast for the second episode includes the same players as the first five reels, Helen Holmes, J. P. McGowan, Paul C. Hurst, Thomas G. Lingham, Leo D. Maloney, William Brunton, Samuel B. Appel, P. N. Van Norman, Walter Rodgers, N. Z. Woods and Chance Ward, comprising the list of principals.

The work of grading for the passing track and siding at Signal, the studio-station on the Salt Lake railroad, is rapidly reaching completion. Survey lines for the work were run last week and the grading has been in progress ever since. As soon as the roadbed has been brought up to the proper level, the engineering corps will return to run the center lines for the tracks. The work of laying the steel will follow immediately, it being Mr. McGowan's intention to complete the job, if possible, before the company leaves for Honolulu.

With "Whispering Smith" and "Medicine Bend" out of the way, Helen Holmes, leading woman with the company, is rapidly reaching completion. As planned at present, the company will produce this story of the South immediately upon their return from Honolulu. The completion of "The Diamond Runners."

Probably the happiest man about the Signal studios this week is Paul Hurst, character heavy with the Helen Holmes company. The announcement that the company was to go to Honolulu came as a shock to him, because it meant that he was going on his part could induce Mrs. Hurst to accompany him and he was a loss what to do. He was, however, he was away. The question this week answers itself when his mother and sister descend upon him for a visit, for by dint of much persuasive conversation, he inveigled them into remaining for the entire period of his absence. Mrs. Hurst, the elder, is on her way to San Diego as a delegate to a conference of the women. Upon the adjournment of the convention, she will return to the Hurst home in Glendale, where she remains until about August when she returns from the Orient.

In anticipation of their trip to the Hiwas, the Helen Holmes company, under the direction of J. P. McGowan, is planning to make a number of diamond mine scenes for their five-reel feature, "The Diamond Runners." Before the company leaves, the locations have already been chosen and practically the whole of the week preceding the date of sailing will be spent making the major scenes in and around them that the story may be well under way before they leave the studios.

Through the courtesy of Mack Senneville Maxam, leading woman with the Keystone Film company, this week was given a vacation to enable her to accompany her husband, William Burton, on his trip to the Orient with the J. P. McGowan company. Mr. Burton, who is one of the oldest members of the company, is cast for an important role in "The Diamond Runners," necessitating his presence with the troupe on their trip and which would have resulted in a separation from his wife which, temporary though it would have been, was not at all to the liking of either Miss Maxam (as she is known to film fans) nor to Mr. Burton.

In order to supply a more adequate fire protection to the buildings of the studio, the Signal Film corporation this week secured permission from the city of Los Angeles to lay a private line of four-inch pipes from the city's water mains to the studio. The pipes, which are the consignment of several hundred feet of pipe has been received and a crew of workmen are busy at work digging the ditches and laying the line to the street mains.

G. A. Hutchison, Orrin Denny and several others of the Signal Film corporation officials have combined to send a man into the Randburg district near Barstow to file on or purchase from them one or more mining claims. Although none of the men are experienced in the mining game, the recent increase in the value of tungsten and the resultant popularity of the Randburg regions has been playing havoc with their peace of mind. Samples of the tungsten ore have been passing about the studio with the result that the men have been developed bad attacks of the fever. The outfit is being put in readiness now and will leave Los Angeles sometime within the week. In the meantime, none of those backing the venture are getting more than half of the requisite amount of sleep, the other half of their time being spent lying awake day-dreaming "what may happen" if they strike it rich.

The novelty picture produced by Edgar Kellar, noted artist and actor, at the Vitagraph studio, was shipped private run-off before it was shipped east for release at an early date. In Mr. Kellar has designed a number of effects of color and contrast, and has succeeded in getting a finished product that is artistic in every respect and unique both in subject and handling.

Notes of the Players

Pretty Neva Gerber, leading woman of the B. & L. Film Company at San Mateo, has an unusual hobby. She likes reading law books occasionally and has quite a library of law books. Her father, the late S. Nelson Gerber, was one of the most noted criminal lawyers of Chicago, and it is from him that she inherits the books and her legal trend of mind, while two ancestors, John Wentworth, first crown governor of New Hampshire, and William Youngs, once governor of Kentucky, also burn her tendencies toward the code.

"It's not that I ever expect to practice law," she says, "but it fascinates me. So much of it is clear reasoning and there are so many fine points in its details. Then, too, nowadays a woman needs to know as much about those things as men do."

Charles Ray, of the New York Motion Picture Company, received this week that he had won a popularity contest for "best actor" in a film produced by the Sioux Falls Daily Argus Leader, topping many famous screen actors. Billie Burke was placed first among the actresses, and Thomas Lane's feature "Peggy," in which both appear, did a land one business at the Colonial Theatre there. Ray received lots of letters from the people who voted for him.

When Howard Hickman let his beard grow to present a stubbly appearance in the face feature in which he played opposite Dorothy Dalton at Culver City, he was the butt of endless jokes, which he enjoyed as much as the jokers. Other actors gave him a jagged razor, several plugged nickels to buy a razor, and a big bar of yellow soap. One day he arrived at a jungle scene with an inscription artfully pinned on his back, "The Razorless Heroine, quite harmless."

Antrim Short, the clever boy actor of the Universal company, who was featured in Booth Tarkington's story of "The Phil," produced by the Smalleys, is working in a western picture. The youngster, who is fourteen, says he is very fond of the western style of picture because it gives him much opportunity to ride a horse. No, he doesn't want to be a cowboy

or kill Indians. He has outgrown that, but the feel of a good saddle-horse between his knees appeals strongly.

Bertram Grassby, clever young actor of the Universal company, has been working on a five-reel feature comedy in which he takes the lead, as "Deacon Todd" he has the title role in "The Deacon's Denial." He plays opposite Myrtle Gonzalez, and Val Paul also is in the picture, which is being produced by Director Keane. In it Grassby has another opportunity to show his skill in keeping up to date.

Juanita Hansen, American leading woman, is a great favorite among Los Angeles film-goers. Hence her presence on the screen at Fantages theatre next Monday, when "The Secret of a Submarine" begins, will be a big drawing card there. Miss Hansen is winning much praise for her work in the patriotic serial. Miss Hansen was very ill before she left Los Angeles for Santa Barbara, and in her illness found how many really good friends she has. Her frequent calls and attentions did much to hasten her convalescence. Her big drawing card and her earnestness have helped her to popularity.

Visitors at the studios frequently express queer ideas of the actor's work and of the things they see. When William Garwood was at the meridian, one day garbed as a butler, he was winning much praise for his work in the patriotic serial. Miss Hansen was very ill before she left Los Angeles for Santa Barbara, and in her illness found how many really good friends she has. Her frequent calls and attentions did much to hasten her convalescence. Her big drawing card and her earnestness have helped her to popularity.

"Why, I thought you were a leading man," said the woman looking at Garwood's liveried butler. "I am, I'm playing the part of a butler."

"I can't see why a leading man would play the part of a butler," she replied and walked away. Evidently, as so many others, she thought more of the appearance than the clothes than of the character to be shown on the screen.

Corrine Griffith "treated the crowd" at the Vitagraph studio to lollypops last week, and soon each member of the company could be seen with his or her jaws trying hard to master the sticky candy on a stick. The lollypop festival was given in the studio by a group of orphan children and in preparation for their holiday. The candy, which had been stored up. There were too many for the youngsters, however, and Corrine distributed the rest.

Richard Stanton, who has just completed his comedy picture in which Carrie De Haven is featured, is bound for a vacation. After a few days of editing and cutting the picture, Stanton will lie for the mountains and a mysterious beautiful lake, the whereabouts of which, like all fishermen, he is jealously guarding. He will spend a week or two fishing, loafing, eating and sleeping, and says he will be glad to care whether school keeps or not.

George E. Periolat, the character actor and heavy with the American at Santa Barbara, gave one of the cutest and funniest of his part in the feature film, "Jealousy's First Wife," in which Alfred Vohrer and the lovely Miss De Haven are the main characters. The comedian made use of the strong opportunity for facial expression, for which he never acted a role "badly" in his life, not even a bad man character.

"Sunshine Mary" Anderson, little Vitagraph star, gave up a night's rest to journey to Mount Rubidoux, near Glendale, California, to take part in the historic Easter sunrise services there. With Miss Florence Vidor she made the hard trip up the mountain, and mingled with the enormous crowd which had gone to do reverence at the foot of the holy cross. The ceremonies were very impressive. "Sunshine Mary" said afterward. Nearly five thousand people gathered on the cliffs to see the ritual. It seemed like a little bit of life apart from the ordinary, she thought, and her spirits were heightened by the simple ceremonies there.

Horsley Studio News

"The King O'Make Believe," a romantic comedy in two reels, will be the first of a new brand of photoplays produced at the David Horsley studios in which Crane Wilbur will be starred. Mr. Wilbur is the author of his latest vehicle, "The King O'Make Believe," in which the cast will be seen in the leading female part and an excellent provision has been made for the production. The first of the cast is made up of capable players and there is no doubt but that the shorter offerings will rain considerable favor with theaters. The company is under the direction of Robert B. Broadwell.

Guided by George Ovey, the Cub Comedy baseball team will occupy a diamond at Exposition Park, tomorrow, where they will meet an aggregation composed of members of the Centaur drama company. This engagement will be the second between these lines, the first having been a bad blow to the dramatic collection. Both teams have been strengthened considerably and are expected to studio gossip, and a close contest is predicted.

Director Charles Swickard and the co-stars, Margaret Gibson and William Clifford, are preparing a thrilling two-reel drama, "The Secret of India" for production. The story is from the pen of Francis Worcester Doughty, who was also the author of the successful "Stanley" series introduced at the Horsley studios. A strong supporting cast has been selected for the stars, including Louis Duhamel, Frederick Montague, Dave Allen, Al D. Hake and Charles Gray. The Hake will also appear prominently in the play.

Claire Alexander, who plays leads in support of George Ovey in the Cub Comedy company, was awarded a prize by the judges at Venice, where she participated in the Bathing Parade. Miss Alexander was in a striking costume of the "Bibbly" type of costume, and she wore a hat of the Robin Hood design.

Jane Sully, character woman, has the distinction of being among the most popular of the Horsley studio players. She was cast in the first Cub Comedy, under the direction of George Ovey, and has since taken part in every Cub output since and to-date this company has filmed forty-nine plays.

Two very spectacular scenes in the two-reel subject, "The King O'Make Believe," are furnished by the Wilbur star, and John Oaker. Mr. Wilbur stars a team of horses, which he drives at a speed of on the running board of an automobile, thereby saving the girl Max Gaster, who is in danger of her life. A few moments previous Oaker jumps from the buggy driven by the horses, and when the young man made his leap the animals were screaming.

Theodosia Harris, head of the scenario department at the David Horsley studios, is working on a photoplay of the same title as the film "The King O'Make Believe," in which Margaret Gibson and William Clifford. According to reports the story will be one which will be a success, and will introduce some entirely new ideas to the screen.

General Manager Bert H. von Klein was the host to a number of the members of the "Passing Show" company at the Horsley studios this week, and the players of the legitimate stage were greatly interested in the many branches of the silent film. Mr. von Klein took them through the entire plant and they also had the good fortune of seeing Mr. Wilbur's latest masterpiece, "The Wasted Years" run off in the projecting room.

Cameraman Robert Turnbull, is working on a device which he says will be of considerable help to the cameramen in the future. It is "men behind the guns" in their work. Just what it is "Hoh" has not made known outside of a rough sketch of the interests of his two associates at the studio, Chester Lyons and Ross Fisher.

Margaret Gibson and William Clifford have completed the two reel drama, "The Hand of Destiny." It is one of her best pictures and was written by Theodosia Harris. The directing end was taken care of by Charles Swickard. There are a number of thrilling jungle scenes in which the Hake animals appear.

Universal City News

One five-reel features the two companies will combine forces, but on two-screen plays they will work practically independently. But, Jaccard's wide experience as a director will be utilized whenever it is deemed best.

One of the pretty girls at Universal City, whose work is being watched by directors with the idea of some day in the near future giving her the hoped-for "chance" Miss Peggy Custer, grand niece of the famous general and martyr to the Indian warfare, Miss Custer has been appearing in films for about a year. Wallace Berry has been engaged by the Universal Film Manufacturing Company to direct Carter De Haven, the well known comedian in a new serial, work in which already has been commenced at the Pacific Coast studios.

It is well known to the followers of motion pictures for his work as "Sweddie" and other comedies. He has been an actor for a number of years, in fact, all of his life has been spent in the amusement busi-

ness. Recently, he has been playing comedy leads with the Keystone and his work attracted the attention of the management of the Universal Company, which saw in him a director for the class of work which is making De Haven as big a screen favorite as he was on the comedy stage. The new serial will be made under the direction of Theodosia Harris. De Haven playing the title role.

Miss Cleo Madison and William V. Wong are making a two-reel comedy drama, entitled "Priscilla," written by Harvey Gates of the Universal City staff. Miss Madison plays the title role with Charles Gama opposite.

Director Jay Hunt has taken a company of Universal City players to the northwestern part of California to film two and perhaps three lumber camp and mountain photoplays. The first one to be produced is entitled, "The Trail of Honor," and will be made in what is probably the largest lumber camp in the world. Miss Lucille Young will play the leading role in two of the stories and be supported by Jack Holt and a number of others of the Universal City stock company. Hunt will be away several weeks.

While waiting for Director Stewart Peyton to continue at Universal City, a big submarine picture on which he has been working in the past, Allan Holubar will direct a one-reel story, entitled "Any Youth," in which he will play the lead with Miss Dorothy Phillips opposite. The photoplay is largely allegorical with a number of special photographic effects.

"Good stories are as scarce as angels' visits" is the what most motion picture directors declare.

But one does not hear of Urs Turner, veteran director of the Universal Film Manufacturing Company, ever make such a declaration. When the "Governor" he is called by his associates at Universal City has not material on hand to suit his purpose, he does not waste time hunting it. Instead, he calls in his secretary and supplies the story himself. His most recent work, "The Secret of India," has a new plot, and is highly interesting throughout its two reels—was in just ninety minutes. This was in the afternoon, and the following day the "Governor's" sonorous voice could be heard directing Maud George, Lois Wilson, Harry Carter, Bertram Grassby and the others of the company in the hastily-conceived story. The picture was light only a few hours previously.

Tobacco juice plays an important part in a Joker comedy, which was written this week by Ben Cohn of the scenario department at Universal City. The story is a burlesque on a melodrama and in it the villain binds the hero and the heroine to two kegs of powder. After lighting the tobacco juice, the villain retires to a nearby spot and looks on gloatingly at the prospect of the couple's being "blown to smithereens."

A rancher, joyously chewing his quid as he walks along on a road above, happens to look down and as he ejaculates "By heck! the tobacco juice rolls from his open mouth and lands upon the burning fuse, barely extinguishing it, thus saving the lives of the hero and the heroine. The rancher gentleman then comes to the rescue of the couple while the frustrated villain with curses loud and deep, steals away.

Lieutenant William Alexander Glassford, of the U.S.S. Paul Jones, accompanied by Mrs. Glassford, and

Lieutenant W. B. Howe of the U.S.S. Cheyenne, with Mrs. Howe and Mrs. W. L. Calhoun, whose husband also is a naval officer, spent an afternoon this week on the big stages of Universal City, meeting a number of the stars and also writers of the pictures at the animal zoo staged for their benefit by Superintendent Rex de Rossett.

In the filming of "Baseball Bill" in which "Smiling" Billie Mason not only plays the leading role, but also directs, three members of the company already have been injured. First of all Mason and Miss Peggy Coudray sustained sprains and in jumping from a brick wall, and the next time a jump was required, it was made by Orrin Jackson, who, too, sustained a badly bruised foot.

Director Wallace Berry has completed the first episode of "Timothy Doherty," in which the leading role is played by Carter De Haven, the well known star, and is now working on the filming of the second episode. Miss Viola Smith plays opposite De Haven, while others in the cast are Miss Helen Leslie, Miss Jessie Arnold and Bertram Grassby.

EARNEST SHIELDS

KEYSTONE STUDIO NOTES

Edward Frazee, who is directing the Keystone company in which Fred Mace and Anna Luther play the leads, has had his troubles the past week. The scenario called for a wet street. Miss Luther was standing behind a screen in her bath room waiting for one of those things which are supposed to make the water hot to work. Of course the water tank blows up and then the room looks more like a ocean on a story day than a place where folks take their morning plunge. Miss Luther is carried out of the room with the rush of water, all of which adds to the comedy situation. But, and this is what has been driving Frazee crazy the past week, to make the water in the boiler so where he wants it when it explodes. So far there have been half a dozen retakes, and Mr. Frazee said he had to do the scene again he was going to acquire a little temperance.

Enid Markey and William Desmond, for the first time will appear together on the screen, in a Mexican border romance written by J. G. Hawks, of the Ince scenario forces. The Triangle Kay-Bee play is a distinctive one, and as the two favorites have not been seen before in the same picture, unusual interest will be attached to their performance.

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Los Angeles Welcomes and Prospers Great Film Industry

Address by Arthur W. Kinney of Los Angeles Chamber of Commerce National Motion Picture Exposition, Madison Square Garden. "Los Angeles Day," May 9th, 1916

The metropolis of the Pacific sends greetings to the metropolis of the Atlantic. The West clasps hands with the East in felicitating the passing of another important milestone in the chronicles of filmdom.

For some time past "Los Angeles—where Nature Helps Industry Most" have been extending a cordial invitation to the manufacturers of America to locate their Pacific Coast branch plants within her borders.

That this invitation has been demonstrated by the location there in the last two years of nearly three hundred new industries. According to the figures of the United States census department recently issued, our city during the period from 1909-1914 has increased its annual industrial output \$35,000,000, an advance of 50 per cent or an amount equivalent to the combined gains of the cities of Hartford, Trenton, Reading, Grand Rapids, Kansas City, Omaha, Denver and Portland.

Los Angeles' world-famed aqueduct, splendid harbor, magnificent good roads and pre-eminent agricultural resources are known to the country over. Her wonderful manufacturing opportunities, made possible through favorable climate, adequate power and fuel supply, varied resources of raw materials, extensive markets, ample water and rail transportation, abundant and efficient labor and favorable living conditions are now being brought to the attention of manufacturers everywhere through the medium of her Chamber of Commerce.

Los Angeles, the largest city on the

Pacific coast of the two Americas in striving for greater industrial development has built up a motion picture industry that is colossal in proportions, making it the film capital of the world. Here under conditions that cannot elsewhere be duplicated on this terrestrial globe, nearly 75 per cent of the American film production is made and here more than one hundred companies of forty odd producing corporations are working before the clicking camera every day of the year. Here more than twenty thousand people are given employment by the various studios and more than fifty thousand miles of finished picture film are sent out each year to give education to the countless thousands of the world cities.

In locating their studios in Los Angeles, the great film producers have shown much wisdom and foresight. Here is to be found the largest percentage of sunshine recorded in this country. Here may easily be obtained every variety of scenery, architecture and topography. Here are to be found representatives of almost every race of humankind and the finest scenery of every flower, shrub and tree. Here nature has been lavish and limitless in her backgrounds and man has been splendid in his accomplishment in placing the settings which best portray the habits and accomplishments of civilization. Thus it is that "Around the World in 80 Days" faithfully mirrors the snow scenes of the Alps, the dreary desert of Africa, the streets and cities of the Orient



GENE GAUNTIER

and Orient and the islands of the sea. Every scene in earth is here and many a glimpse of Heaven too.

It therefore has come to pass that through the medium of the picture films, the doings by day of Los Angeles, our Western metropolis, are shown on the screens of New York, our Eastern metropolis, for the education of its people by night. If you are too busy to come to us—we can come to you as often as you like.

Moreover, the old order changeth. Plays that used to be given their try-out on Broadway, New York, are now given their premiere on Broadway, Los Angeles. We have thus become your beneficent purveyors instead of your cheerful victims.

Through the coming of the studios and the laboratories of the great film companies, Los Angeles has added many new public-spirited citizens—men and women, who by taking a leading part in her civic, social and educational organizations, have thereby become identified with her welfare and progress.

Los Angeles takes great pride in her motion picture industry and her people ever stand ready to co-operate with the producers in everything that will contribute to its progress and prosperity. She regards her filmland cities as her brightest jewels. They go to make up her finest assets and advertisement—a magnificent addition to her splendid fame.

The representatives of the Los Angeles Chamber of Commerce are proud and honored indeed to have travelled nearly four thousand miles to be present and participate in this splendid exposition. They are proud to be privileged to pay tribute to

one of our nation's greatest and most unique institutions. They are honored in being permitted to voice here their profound appreciation of the men who are co-operating to make Los Angeles a city of vast industrial importance—a city that is fast becoming renowned and great.

LOS ANGELES DAY, TUESDAY, MAY 9TH.

First National Motion Picture Exposition, Madison Square Garden.

FEATURES

All day showing of \$10,000 film entitled, "Los Angeles—Where Nature Helps Industry Most."

Viewing of photographic display of Los Angeles film studios and Southern California scenes.

2:30 p. m. Introductory remarks, Mr. J. W. Bider, Executive Secretary of the Motion Picture Board of Trade of America and Manager of the Exposition.

Address—Hon. John Hays Hammond, Pres. of the California Society of New York.

Address—Mr. Arthur W. Kinney, Industrial Commissioner, Los Angeles Chamber of Commerce.

Address—Hon. Carlos Nease, Rialto, Verdi, Mme. Gertrude Auld, a California soprano.

Interchange of greetings between Exposition management and officials of Los Angeles Chamber of Commerce.

Song—"I Love You, California."

Universal Male Quintette.

3:30 p. m. Free distribution of California wines, oranges, walnuts, olive, fruit confections, badges, buttons and soaps.

Address to members of California Society of New York City.

Dancing. 8:00 p. m. Reception at Los Angeles exhibit.

Dancing.

Balboa Brevities

After a month's vacation, Will M. Ritchey is back on the job as editor-in-chief of Balboa's scenario department. For more than a year now, he has supervised all manuscripts produced by the screen writers. During the same time, he has written a number of photoplays, two of them being continued screen stories—the "Who Pays" series and "The Red Circle" serial. Both centered the target of public favor. Assisting Ritchey in the work is D. D. Whitcomb, who has such well known Balboa successes as "The Shrine of Happiness," "Little Mary Sunshine" and "Sold to Auction" to his credit. William H. Lippert, who has been writing scripts for some of the foremost screen producers, recently joined Balboa as staff author. Margaret Shober and Mary B. Malson are also contributing to Balboa regularly. The first of the most successful serial departments in the photoplay industry.

Virginia Norden, Balboa's new emotional star, enthralls whenever water-sports are mentioned. Sailing is her favorite recreation. The proud owner of a motor launch, Norden sails as if it were a professional airplane. She swims and dives like a West Indian and when it comes to fishing, she can reel in the fish as fast as she can throw out doors appeals to Miss Norden and it is reflected in her work before the camera.

For a brief period recently, E. J. Brady, Balboa's rooster villain, was a stubby little mustache on his upper lip. It was necessary for a play he told Brady rather than put on a crepe. His hair, Brady grew the real thing. His room-mate had a pet white rat. Brady was a rooster fond of the rodent. One night he was awoken by something nibbling at the mustache. He let out a yell. The room-mate switched on the light in time to see the little animal scamper away to its box. "I told you not to eat lumber cheese, before going to bed," said the roomy. "It will stick in the brush and is sure to draw rats."

Charles Dudley, the Balboa actor, shot a man recently, in the course of a photoplay, of course. It happened in a downtown alley of Long Beach. The city policeman on the beat thought it a real tragedy, so he blew his whistle and summoned all some ends of the interesting passages were blocked. Then a riot call was sent in headquarters and it took some time of explaining before the Balboa actor gained his good standing in the community.

Vitagraph Bulletins

Corinne Griffith had the unique experience the other day of working in three different pictures, the same morning, and for three different directors. She did an added scene for one, as a futuristically garbed milliner ready to remake for another, a delicate soap girl—and third, she did a few scenes as a gay young widow of high society, one of the leads in Rollin Sturgeon's feature. All three directors had a word of commendation for her energy and ability. In all three pictures she is playing one of the leading parts.

Anne Schaefer has been presented with many tokens of affection and admiration during her long career as an actress and star of the screen drama, but a package recently received contained possibly the most interesting yet, in the form of an antique shawl of knotted ribbon of very old weave, the shawl dating back over a hundred years and having been brought from France when the family crossed to the States during the time of the first Napoleon.

When Mary Anderson bought her Scripps-Booth roadster, the agent assured her that there were but four on the whole Coast of that creamy color, upholstered in pigskin. But one day Mary took said possession out for a half-hour spin and met two of the others within a block—both exactly like her own. So Mary came home and proceeded to decorate it with black paint. Now the critter is half black and half tan—and Mary is willing to wager that no one will ride off it by mistake in case she leaves it standing down town. Our opinion is that Mary is lucky she did not buy a Flivver. There'd be no hope of disguising that! But then, if she had, she might have been glad to have someone kidnap it.

Webster Campbell and Corinne Griffith are to be featured in a three reel drama soon to be commenced at the Hollywood Studios of the Vitagraph. Russell Smith is the author.

Jack Mower, Mary Anderson and Corinne Griffith form three sides of a novel triangle in a three reel story just being produced by William Wolbert. There is an unusual twist to the story,

which is by Mrs. Owen Bronson, author of "Love's Supper," "Under the Rainies," and other life-photographs that have been classics.

The Vitagraph Hollywood Studios continue to purchase three reel dramas and one reel comedies, but demand a very high grade of work. Several well-known local authors write exclusively for them, so that only the best of writers is considered, there being no actual death of material.

INEVITABLE TRIANGLE NOTES

One of the big Los Angeles department stores has been the scene for a number of important scenes in the current Triangle-Kay Bee subject in which Bessie Barriscale, the lace star, is appearing under the direction of Raymond B. West. The scenes depict Miss Barriscale, in the early part of the story, as a shop girl and for realism, West prevailed upon nearly a hundred employees of the store to work in support of the actress. They responded willingly and conducted themselves admirably before the camera. Finishing her work, Miss Barriscale prepared, of course, to return to the studio with the other members of her company, but the girls implored her to answer their questions concerning life in filmdom. So with the consent of the manager, Miss Barriscale stood upon a box and addressed her eager audience for five minutes, during which she told the girls all about her work as a star of the silent drama. Among those of Miss Barriscale's associates who heard her remarks were Charles Ray, Louise Glaum, Joseph J. Dowling, Clara Williams, Ethel Ullman, Alice Taffee and Agnes Herring.

Concluding scenes of the current Triangle-Kay Bee feature in which Frank Keenan will be starred are being made this week at Thomas Ince's Culver City studios, under the story, which is from the pen of J. G. Hawks of the Ince staff, demands some of the most beautiful interior settings ever built at the Ince plant and one of these is now being used. It represents the entire ground floor of a New York mansion and includes even a billiard room. Some of the fine players claim it is the most complete and handsome ever constructed by Art Director Robert Brunton.

William S. Hart, this week, finished the filming of the half-breed Indian story by C. Gardner Sullivan in which he will soon be seen on the Triangle program. The production required at times, the services of the 121 Indians regularly employed at Inceville and contains scenes which are all previous

Triangle-Kay Bee subjects in which Hart has been featured, "Under the Stars," "The Principal members of Hart's supporting cast in this production were William Desmond, J. Frank Burke and Frances White."

Mayor Charles E. Sebastian of Los Angeles was initiated, this week, into the Sioux tribe of Indians employed by Thomas H. Ince for appearance in Triangle-Kay Bee plays. He was first called upon by G. D. Fwerst (Chief Eagle Eye) and Chief Two-Lance, and notified of the redskins' desire to have him for a white chief. His immediate consent was followed by another visit, which this time took on the nature of ceremony. Mayor Sebastian, therefore, is now entitled to rank as a white chief of the Sioux tribe, with

Ella Wheeler Wilcox, William Randolph Hearst and Mayor James Rolph of San Francisco.

Director Walter Edwards, of the Ince forces, is counting on putting the finishing touches, this week, to Monte M. Katterjohn's Brazilian jungle story, which as a Triangle-Kay Bee drama will present Dorothy Dalton and Howard Hickman in the leading roles. This, it is predicted, will be one of the most unusual of the Triangle organization to date, it being replete with picturesque reproductions of the dense forests of a tropical zone, in addition to having a decidedly new twist in dramatic conception. Gertrude Claire is said to share the honors of the piece with Miss Dalton and Hickman.

Raymond B. West, of the Thomas H. Ince staff of directors, is looking forward to a prolonged vacation. For the past year he has been giving his undivided assistance to Producer Ince in the making of "CIVILIZATION," in addition to which he has directed several Triangle-Kay Bee subjects which soon will be seen. At present he is strong in the subject of the current feature in which Bessie Barriscale is starring at the Ince-Culver City studios.

Monte M. Katterjohn, the young photoplaywright, who recently afflicted himself with the forces of Thomas H. Ince, is busy, this week, writing a new story for H. B. Warner. The latter, two weeks ago, completed a performance under Director Reginald Barker's direction, in a virile war story, and is now labouring at Colorado Beach, awaiting the call to the studio. The drama Katterjohn is writing is said to be typical of the kind in which Warner excels, it being a red-blooded narrative of San Francisco and the sea.

Not since the days when Billie Burke was at Inceville working as the star of "Peggy," under the direction of Thomas H. Ince, has such a strong cast appeared in support of a star as that which is now engaged with Frank Keenan, in the current Triangle-Kay Bee feature in which that actor is working under the direction of Charles Giblyn. Keenan's leading woman in the subject is none other than Edna Markwy, who has won a host of admirers for her many fine performances in "Triangle-Kay Bee" plays. The principal "heavy" being played by Robert McKim, who has been seen to date in "THE EDGE OF THE ABYSS," "THE DISCIPLE" and "THE STEPPING STONE." J. Barney Sherry has the big character part, while the rest of the cast embraces such other well known Ince favorites as Margaret Thompson, Francis Midgley, Charles K. French, J. P. Lockney, Charles Miller, Roy Ladlaw, Louise Brownell, Will Gray and P. J. Tabbler.



Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.
 217 Lissner Building, 524 South Spring Street
 Los Angeles, California.
 Home: F3849

Entered at the Postoffice as Mail Matter of the Second Class.
JACK SACHER, Editor and General Manager
Martel Carruthers, Official Photographers
 New York Office: 1431 Broadway, Suite 208
Frank P. Donovan, Representative

TERMS OF SUBSCRIPTION:
 Single Copies Five Cents
 One Year \$2.00
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 Advertising rates upon application.

Saturday, May 20, 1916.

Director Francis Ford Working Night and Day

Francis Ford and Grace Cunard, who have directed and taken the leading parts in the big serials produced so successfully for the Universal, are again in charge of the big "U" serial, "Peg o' the Ring."

The popular couple began work today, starting on the sixth episode, at which point they had arrived in the thrilling crime story when the difficulties arose which temporarily severed their connection with Universal. Since that time many rumors were heard concerning the making of the serial, but the various proposals all were finally rejected by the company, and the two stars remained.

They have their own studio now at Gower and Sunset streets, Hollywood, and work entirely separately from the Universal City studio. It is said that protests from the exhibitors against any other handling of "Peg" were so strong that Ford and Miss Cunard were induced to return.

So now the "big top" for the crime scene will soon be in use, and "Peg o' the Ring" will be rushed to completion, to make up for lost time.

Interesting Item

William Desmond, the Ince-Triangle studio man, is a man who is soft spot in his heart for the Southern California "speed cops." Several weeks ago, he cast aside his famous red goggles, and he has been driving a looking touring car. Since the purchase, he has been showing his rear view to virtually all his fellow motorists, for he is an ardent worshipper of Mercury. But, strange to relate, he is wondering what has made him immune from the meshes of the law. Not that he is anxious to "get pinched," but he cannot help marveling at the fact that, although he has been stopped dozens of times already, he has been allowed to proceed without a ticket or a fine. Some say he has a smooth way of stating his case, while others maintain his constant freedom is due to the fact that his speedometer is not truthful.

That C. Gardner Sullivan, the prolific and versatile chief of Thomas H. Ince's staff of photoplay authors, is far from "written out" as some alleged scribes have seen fit to predict, is evident from the clock-like regularity with which he has been turning out "scripts within the past few months. His supply of ideas seems inexhaustible and he only has to be told when a star is in need of a vehicle for producing a literary gem. Three weeks ago, Producer Ince asked for a Bessie Barriselle story. Sullivan turned it in at the end of the week and it is now awaiting production. The next week, the dynamic author delivered a new drama for Frank Rowland, and this week he is completing a new manuscript for William S. Hart. All are said to be equipped with the necessary dramatic punch, which has marked most of the Sullivan brain children.

Work on the construction of the projecting room building at the new Ince-Culver City plant is progressing rapidly, so that it is expected that those who are to occupy it will be able to move in within the next few weeks. The structure is of reinforced concrete and in addition to the projecting rooms, it will include, on the second floor, the cutting and assembling rooms and fitting department. All this work is under the supervision of Irvin Willat, who is responsible for many of the beautiful photographic effects in recent Triangle-Kay Bee plays.

Director Henry McCrae was at his desk and a show time ago at the Pacific Coast studios of the Universal Film Manufacturing company to get the actor to play the leading role in "The Jockey's Triumph," because it required a man who could ride a race horse and also be an actor. So he appealed to Dr. H. G. Stafford, head of the scenario department of the film capital, and after some persuasion the latter agreed to play the part.

In his younger days Dr. Stafford was a noted jockey, riding under the name of Harry Blake, and was the first of the American boys to ride a winner.

Later he studied medicine, served as assistant surgeon in the United States navy, and falling in health, took up scenario writing.

McCrae highly complimented him to upon his acting on the part, not to speak of his riding in the race scenes.

Robert Burke Broadwell, director at the Horsley studios, is setting the style in footrest these days, his latest being low cuts of various shades, which shine beneath the upper of white silk hose.

Hugh Fay got a day off and went to the races with Fred Mace. The cashier in the Keystone cafe says both have been signing their checks ever since.

Fine Arts Triangle

The proud old actor with the Prince Albert coat and high top hat, who in his youth was a matinee idol, is the type of character DeWolfe Hopper portrays in his new Fine Arts production. His makeup for the part is a study in itself. Benefitting by his thirty-three years of theatrical training, Hopper is playing his part with a character of thought behind it. The character is one that can be as easily overlaid as underacted. Little Bessie Lubbock, who is showing marked improvement in her work in Triangle pictures, appears opposite Hopper. The scenario is by Louis L. Lloyd, furnished by Marshall and Robert Harrington with their latest Triangle vehicle, "The Wild Girl of the Sierras." Lloyd is directing the Triangle star in this Fine Arts play that deals with stage life.

It is a know fact in art circles that Rembrandt very often, in idle moments, would sit in front of a mirror and paint his own portrait. We have a similar person in Norma Talmadge, who is considered a brilliant screen star. The scenario for her new Fine Arts Triangle, "The Dope Fiend," called for a genuine portrait of Miss Talmadge, presumably by Marshall, who is playing the role of the artist. Director Chester Whitely was about to proceed with the local artist to paint this portrait, when she notified him of her ability in this respect. When the day arrived for those scenes in which the director was presented with the requested likeness in oil, with which he was very pleased. In addition to her gifted acting ability, the Fine Arts actress can capably work with oils and paints, not melioring her musical and other accomplishments.

With enough provisions to last for two weeks, Douglas Fairbanks and a large company of Fine Arts players, departed in automobiles for Calaveras County, the home of big trees, where the first scenes of Bret Harte's "In the Carquinez Woods," will be staged by director Allan Dwan. The location, approximately a thousand miles from the Hollywood studio, and within one hundred miles of their destination, the players will be compelled to travel on mountain burros, the roads being too narrow for the automobiles to travel over.

The principals in the cast who journeyed to Calaveras County included Douglas Fairbanks, Jewel Carmen, Sam de Grasse, Alma Rubens, George, Frank Brownlee, Art Rosson, Tom Wilson, Dark Cloud, Chief Big Tree, C. E. Eagle, together with twenty-five cowboys and a technical director.

The scenic value, combined with the dramatic possibilities contained in Bret Harte's "In the Carquinez Woods," will stamp this Fine Arts play as one of the best Triangle releases of the year.

Three new Triangle plays were completed at the Fine Arts studio in California, this week. Douglas Fairbanks completed his characterization in a two reel burlesque comedy which deals with a secret service detective, who exposes a gang of Japanese smugglers. Fay Tincer finished his initial two reel farce, an unusually clever presentation, and De Wolfe Hopper put his "Casey" make-up on for the last time for the picturization of "Casey at the Bat."

These three Triangle stars have already started on new Fine Arts plays. Fairbanks is in the adaptation of Bret Harte's "In the Carquinez Woods." Fay Tincer in a two reel farce by Roy Sorenson, and De Wolfe Hopper has started in an original story of the stage by Anita Loos, under the direction of Lloyd Ingraham.

"What is to be, will be," believes Fay Tincer, the Triangle actress, who is somewhat of a fatalist.

VEIRA SIRSON

Fay Tincer, the Fine Arts comedienne, was presented by an admirer, with a set of Egyptian beads, said to have been worn by Princess Ankhnesneptah about 2500 years B. C. These beads are an Egyptian symbol for luck, and the Triangle actress is wearing them with much pride.

Miss Tincer is at work on her second two reel farce comedy, in which she wears some striking rags. Her advanced bathing costume, a blue and white color combination, will make its debut in her second two reel Fine Arts play.

When she returns from her new comedy prominently appear Harry Fischer, Kate Tonery, Max Davidson, Miss Nolan and Edward Warren. The story principally takes place in and around a girls' boarding school. Fay is put there by her father, who thinks in that way he can prevent his daughter from eloping with her sweetheart. However, her sweetheart conceals a scheme, whereby he and his loved one safely elope, and cupid picks the lock of a door marked "Happiness," with an arrow, and leads the happy couple through the door.

Senora Owen, the beautiful Fine Arts actress, has returned from her three weeks' vacation, which she spent in the hills of Colorado. She is preparing to start work in a new Triangle play, soon to be announced. Miss Owen is a former society girl from Spokane, Washington, and made her film debut at the same place, California studio. Her fortunate combination of beauty and acting ability has been the reason for her rapid rise and promotion to the ranks of leading parts.

Her first big part was with Douglas Fairbanks in "The Lamb," followed by "The Penitents," with Orin Johnson, and "Martha's Vendetta," with Norma Talmadge and Tully Marshall.

"Trops," the Fine Arts studio dog, has been honored with a starring role in Broadway star in the Triangle release, "The Assassin," which presents Douglas Fairbanks in the stellar role. The dog's younger brother, Morris, also appears in the support of Fairbanks, who has a number of scenes with the two dogs, the two are unusually talented animals.

Douglas Fairbanks, the Fine Arts-Triangle star, recently gave a whooping Western dance in his mountain cabin, located at Hollywood, California. The dance was given to a crowd of two hundred, were clad in 49 costumes, and the scene was typical of the early California days.

Among the film celebrities who attended were: De Wolfe Hopper, Edna Purry, William H. Cagney, Monte Doro, Charlie Chaplin, William Farnum, John Emerson, William Hurlbut, Fred Williams, Charles E. Elliot, Dexter, W. S. Hart, Dustin Farnum, Mrs. Douglas Fairbanks, Norma Talmadge, Winifred Kingston and Jack Sacker. Fred Williams, who constituted the champion American roper, entertained with some difficult feats, and Chief Big Tree, William H. Cagney, Eugene Wong and Leandro, appeared in native Indian dance.

The party was given by the Triangle star in honor of his lariat throwing friends, most of whom transported themselves to the scene of the festivities.

Refreshments were served in western fashion, and all evening the stage celebrities danced and swayed the dance floor with cowboys, cowgirls, Indians and their squaws, dressed in full tepee regalia.

According to statistics, there still exists in the South a class of the old aristocracy which is the ideal of a past day. A character of this type plays a prominent part in Lillian Glan's new Fine Arts play, "An Innocent Magdalene," which is laid entirely in the South. Spottiswoode Aitken characterizes this part, by name Carter Raleigh, who lives in genteel poverty in the family homestead. Despairing the new order of things, he has brought his mother's daughter up in seclusion, keeping her in ignorance of the world. She is forced to clothe herself from scraps of rags. He never fails to give her a daily lesson on the pride of the race and her natural, girlish yearning for comfort and luxury, which is curbed by trained aloofness.

Miss Glan as the daughter renders a beautiful performance, and in her support principally appear Sam de Grasse, Mary Alden, Jennie Lee, Spottiswoode Aitken, and William de Vaull. Allan Dwan directed "The Innocent Magdalene," from the scenario by Merrill H. Burton.

Lillian Glan, one of the most prominent of Fine Arts-Triangle stars, in recent interviews about the subject of scenarios, said:

"I think scenario writing is a trick of genius, inasmuch that a successful story presents its big situations at the most opportune time and this to a certain extent is purely mechanical. Of course the basic idea of a play is purely inspirational."

"Like the stage director and musical composer, the photoplay producer should put soul into the scenes provided by the scenario and like music, the photoplay requires a competent director to create effective results. Scenarios are ruined of made successful by the direction of Allan Dwan."

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Keystone Film News

Ford Sterling who delighted theatre goers in all parts of the world with his work in "The Snow Cure" has begun rehearsals upon a story he says will be equally good, and which will be one of the Mack Sennett offerings on the Triangle program for June.

Slim Summerville who shared honors with Hank Mann and his all star company of Keystone comedians in "His Bread and Butter" is recovering from a slight illness. Just at present Slim is not cast, but will be just as soon as he feels able to Keystone around again.

Joseph Swickard, one of the best known character men in the country, is very much in demand at the Keystone film factory these days. He is working in two companies with the prospect of being a member of a third within the next day or two.

Mack Swain, who sprained his ankle during the filming of "His Bitter Pill," has fully recovered from his injury and is again playing the lead with his usual company of Keystone players.

Wayland Trask is now, one of us. He was married last Saturday, and the funny part of it is that the week before he was the bridegroom in "Her Marble Heart," and insisted all week that he was not even in love. No one at the Mack Sennett factory ever thought Wayland with his 285 or else 385 pounds could ever hide away from the public long enough to get married, never the less he is now receiving congratulations and looking bashful.

Guy Woodward, who was last seen Keystoneing in "A Day of Counting," has been selected as a member of the all star Ford Sterling company for Mack Sennett. Keystone director general, and will be seen in one of the best of all two reel comedies about the last of June.

Keystone's grand old man of the legitimate stage, Harry Booker, has had a short vacation of a week following his work in "Her Marble Heart," recently completed by the Mack Sennett company under the direction of Rastus Jones. Mr. Booker, who is seventy-odd was on the stage for sixty-one years and says that he is today one of the youngest of Mack Sennett's comedians. (Fred Mac, Ford Sterling, and a few others take notice.)

With a lot of pretty girls, a tight-rope dancer, a mother-in-law, and a theatrical manager who is comparatively new, Chester Conklin is making a laugh a second comedy at the Keystone Film Company. Chester is cast as a property man and much of the action takes place in the theatre and the boarding house where the comedy is set. Mack Sennett gave the first run of some of the scenes of the O. O. and said the exhibitors who booked the comedy had better dust off the S. R. O. sign.

Although Bobby Dunn says he is a comedian, some of his admirers say he is foolish as to say the least. Bobby Dunn, 135 feet tall, weighs 400 pounds, and can swim every day for a circus until Mack Sennett found him and told him he was looking for a big life size statue, and since then all he has to do is take his life in his hands by doing Keystone stunts a few hundred feet in the air.

Hampton Del Ruth, managing editor and assistant manager of production of the Keystone Film Company, has been given further anxiety through the four reel comedy-drama which require a demand for treatment for the novel "The End of the Road" by the New York Feature Film Company.

With a story as attractive as the little star herself, Miss Mabel Normand and her own company of players began rehearsals last week. Although Miss Normand has her own studio, her relations with the Keystone Film Company, where she was featured for so many years, are very close, the rehearsals being held on the old stage where Miss Mabel once upon a time worked with hose, home and pie. Mack Sennett, and Hampton Del Ruth lent their aid at the first rehearsals, just as in the past.

"I am more than delighted with everything," Miss Normand said when asked if she would say a word about her future plans. "I am sure I have the best equipped studio for its size in the country. I am more than satisfied with the first story selected. I feel sure I have regained my old good health again, and now I am anxious to hear Mr. Young say 'camera' and begin work again."

Hugh Fay, who is working with the all star Keystone, Fred Mac company, says he will not make a trip to the Mexican race track with Mr. Mac when "Bath Tub Perils" is completed. The two comedians made the same trip following the filming of "An Olly Scoundrel" and—well rumor says the two men returned home without a lot of the money they took away with them.

Harry Williams, the well known song writer, was operated upon the first week in May for appendicitis at a Los Angeles hospital. The composer of "In the Shade of the Old Apple Tree" and a few hundred others has fully recovered and is again co-directing with William Campbell at the Mack Sennett laugh factory. Incidentally Mr. Williams' appendix is the largest in captivity in the West and as soon as the young man finishes the present Chester Conklin picture, he threatens to write a song which will appeal to all those who belong to the appendicitis club.

"Shorty" Hamilton, who used to chase cattle thieves in Texas before he joined Mack Sennett's comedians at the Keystone studio, says the director general of the comedy producing plant is some rider himself.



DIRECTOR J. FARRELL McDOLD

"Shorty" ought to know for he takes the boss on a six-mile ride over the hills around Edendale each morning.

Following his work in "The Bath House Blunder," Frank Hayes, who you know the Keystone man who makes those awful faces, thought he would have a little rest, but no such luck, for Mack Sennett assigned him to Walter Wright's company where Hayes is making faces through a telescope.

Fred Mac, who will be featured soon in "Bath Tub Perils," says he hopes he has seen the last of water stuff for many a day. The picture has been pronounced one of the best Keystone ever by Mack Sennett, the director general, and the fun is surely there, but Fred had to get very wet to get every laugh possible.

The always popular Charles Murray who was featured in "Her Marble Heart," has again been cast with the Richard Jones all star company and will be seen in the near future with the usual supporting players including Harry Booker and Wayland Trask.

Hank Mann has laid away his wicker's costume he wore in "His Bread and Butter," and is working with Charles Parrott's company on a race track story. The picture is being made under the general supervision of Mack Sennett who said after seeing some of the first scenes run, that the coming two reel on the Triangle program looked to be the best yet any exhibitor had had a chance to place in a long time.

The Edward Kille company of players which is supporting Harry McCoy, have about completed their story. It will be released very soon under the title of "Bubbly Trouble."

Fritz Shade says that every time he hears the sound of the "Snow Cure," he catches cold. Fritz was in the cast which supported Ford Sterling.



ROSEMARY THEBY

Universal City News

Two hundred delegates to the annual state convention of the Knights of Columbus, which was being held in Los Angeles, were interested visitors at Universal City on the afternoon of May 19. Special animal acts were put on at the zoo by Superintendent Rex deltonessell and his assistants for the visitors.

Miss Gale Henry, leading woman of the Allen Curtis comedy company, declares that jumping into a cellar in a scene has caused her to adopt a new means of locomotion. She hurt her toes and as a result she has stiffened up so that the clever woman moves with what she calls a "Gale Glide" which is of course a mixture of toddling and ambling.

"L'Abbe Constantine" is to be filmed by Director Raupert Julian in five reels, the work of production to be commenced next week. The cast will include Julian, Miss Louise Lovely, Miss Elsie Jane Wilson, Douglas Gerard, and other Universal City players.

Director Robert Leonard has completed the picture of his own story, "Ambrosia" and is now filming "Little Eva Edgerton," a comedy drama in five reels, featuring Miss Ella Hall and Leonard, with a strong supporting cast. This is one of the film plays so excellently suited to the little girl roles in which Miss Hall excels.

In the event of war with Mexico the Universal Company might lose one of its best known directors, who once before shouldered his musket in defense of the honor of his country and stands ready at any time to repeat the performance.

Back in 1898 when Francis Ford was a mere boy he tackled a few five reels to his age and enlisted in the 1st Maine to fight the Spaniards. He did not fight the Spaniards, he was ready, anxious and willing. It was not the future serial director's fault that his regiment was placed in a camp and not sent to the front. Ford's soldiering is frequently shown in his film stories and with his company he maintains a strict military discipline.

Dr. H. G. Stafford, chief of the Universal Scenario department, received a letter this week in which the writer stated that he had witnessed a number of Universal's Joker comedies in which the actors and actresses had participated in several weddings. She wrote that seeing them so completely and smoothly performed on the screen, she wanted to send her young daughter to Universal City where she understood she could be married without a license, and "anyhow, they are such ho-ho-ho-ho things," she added.

Dr. Stafford hastened to adjust the lady's views on the subject of matrimony at Universal City and to impress upon her the fact that it was but a city-made-believe.

Within a few days, Director Joseph Le Grasse will have finished the picture of "The Grasp of Greed," a five reel production, featuring Miss Louise Lovely and Lon Chaney.

Clifford Efler, has been selected to "Muggins," a one reel comedy drama in which Miss Gretchen Lederer will play the lead, with N. Y. magazine writer, and from which Miss Adele Farrington and little Elizabeth Jaynes.

"Any Youn't," a psychological society drama, has been filmed by Director H. G. Stafford. The story, Houbart plays the lead, with Miss Dorothy Phillips opposite, and supported by Hector V. Sarno as the heavy.

After spending twelve days in the Cuyamaca mountains about seventy miles east of San Diego filming scenes for the big feature photoplay, "The Silent Battle," the Warner Bros. company working under the direction of Jock Conway, has returned to Universal City.

On this trip the company encountered not only rainstorms, but also snow in the high mountain peaks and more than once the members including Miss Lois Wilson and Harry Carter had fun with snowballs.

Conway reports some very successful photography as splendid locations were found for the film play.

Hector B. Sarno has been re-engaged by the Universal Film Manufacturing Company to play with Allen J. Holsar's company, which will produce a one-reel play entitled "Any Youn't."

Sarno was formerly a member of the Jaccard company, playing heavies in underworld film stories. He is a native Italian actor, with many years of experience abroad before entering pictures.

Miss Laie Warren, well known character artist of the Universal Company, read the play of Julius Caesar to several hundred members of the Drama League of America in the auditorium of the Hollywood library this week.

Mrs. Warrenton in the past has portrayed many of Shakespeare's famous feminine roles and has supported many of the notable plays on the stage. Her reading before the Drama League greatly impressed the several hundred who were present.

Director Francis Ford, who at present is engaged in filming "The Adventures of Peg o' the Day," a circus serial for the Universal Company, reveals in rough-and-tumble scenes, and although he participates in many of them himself, the rougher they are the more he enjoys them.

Whenever Director Ford makes these fighting scenes, he never calls "camera" until the action is of the fast-and-furious order and when the scenes are over there are usually several badly used up victims to be found.

Dr. Lloyd Mac, who is in charge of the Universal City hospital, says he can depend upon Francis Ford

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to keep the hospital force busy at all times.

Directors Harry Carey and George Marshall have concluded the production of Peter B. Kyne's story, "The Committee on Credentials," in two reels, featuring Carey, with Miss Olive Fuller Gould opposite.

"Not by Faith Alone," or "In the Days of the Missions" is being produced in five reels by Director Lloyd B. Carleton, featuring Dorothy Davenport and Emory Johnson. The story is by Bob Wagner, the "Knickerbocker" writer, and from which Calder Johnston prepared the scenario.

After having produced the Universal Film Manufacturing Company's serial "Graft," in forty reels and then toppling off with a two-reel film play on the Corona races, and a two-reel comedy with Carter De Haven featured, Director Richard Stanton has taken a vacation.

He plans to spend a few days at the seashore, resting up his nerves, and then is going to the mountains, declaring he can catch the limit of trout every day.

In the meantime, plans are being made for other productions to be filmed by Stanton at Universal City.

Zoe Bech told Marshall Stedman at Universal City a few days ago that she was requisitioned. Stedman asked the child what she meant, to which she replied:

"My face is all requisitioned, Daddy Stedman, because Mr. Rawlinson owns my right cheek, Mr. Julian the back of my neck, Mr. Worthington my forehead, Mr. Cochrane my left cheek, my father in five reels of my nose, you have my mouth and—"

"But Zoe," asked Stedman, "where does your mother come in?"

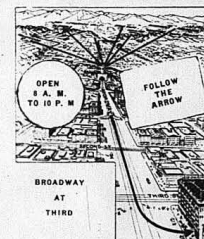
"Why, Mother gets all," replied the tiny actress.

"The Battle of the Black Rock Short Line" is the working title of a two reel railroad drama being filmed by Director Henry McGee of Universal City. McGee wrote the story, and the scenario was prepared by Frank Wilmerd of the Universal City staff.

Director Lynn Reynolds within a few days will complete the picture of his story in five reels entitled "The Deacon's Demise," in which Miss Myrtle Gonzales plays the featured lead, with Frank MacQuarrie opposite.

Jack Muhlall has joined the Pacific

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Coast studios of the Universal Film Manufacturing Company to play, u-n-e-l-l-eads and already has commenced work with Miss Cleo Madison's company.

He is considered one of the best types before the motion picture camera and has been with the Universal company for over three years. Before that time he had played in stock in various parts of the country.

The camera men who are filming scenes in Mexico for the News pictures are not having a "picnic," by any means. The natives are not friendly and hamper not alone the correspondents of American newspapers, but particularly the men who are "shooting" film for the news-weeklies.

Gilbert Warrenton, one of the camera men accompanying the United States troops in the Mexican Expedition Weekly, this week sends a letter in which he says that the natives have tried to wreck his camera several times and it is not an uncommon thing to have stones and decayed vegetables thrown at him while taking scenes in the southern republic.

Berne—The German minister, by special instruction of Chancellor Bethmann-Hollweg, has called at the Swiss state department and expressed deepest regret for the violation of Swiss territory by a German aeroplane Wednesday. The guilty aviator has been dismissed.

"A girl's complexion," said the nut, "To you seems superfluous; it looks like cream and peaches, but it tastes like kaisinome."

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Fund Benefit Holds Large Crowd Spellbound

Tribute Performance Nets \$9,000, as Notables of Dramatic and Musical World appear at Metropolitan Opera House

The Grand-Tribute Performance of the Motion Picture Campaign for the Actors' Fund, held at the Metropolitan Opera House in New York City, was a huge success. It was the finest performance of its kind ever held anywhere and added substantially to the glory and the treasury of the great humanitarian undertaking of the heads of the film industry. The next event of importance in the canvass for the \$500,000 endowment of the Actors' Fund will be another affair of large proportions. It will comprise an entire "Actors' Fund Week" at the Radio Theatre with elaborate special features, 25 per cent of the proceeds to be donated to the campaign.

The mammoth Metropolitan Tribute netted \$9,000 for the cause. Every seat in the vast house was occupied and many people stood at the rails in the orchestra and balconies. The great crowd was treated to a most exceptional program. Samuel Goldfish, chairman of the National Executive Committee of the campaign, and Daniel Frohman, President of the Actors' Fund, who arranged the affair, covered themselves all over with glory.

The offerings ranged from Puccini to Berlin in the music and from Bernard Granville to Edna May in the specialties. Geraldine Farrar was the principal attraction and never appeared to better advantage. She sang in excellent voice and was given a most enthusiastic reception. Her songs, assisted by Antonio Scotti, Rita Formica, Angelo Bado, and Pietro Andisio, Miss Farrar appeared on the stage at the end of the program when Mr. Granville sang a song written especially for the occasion by Irving Berlin and dedicated to her. The title of the song had not been announced and it proved to be a sort of pleasant parody on "Madame Butterfly." When Mr. Granville finished the first verse and chorus, Miss Farrar came on and sang the second verse and chorus. She sang the song to the accompaniment of the orchestra, accompanied all the operatic selections.

Celebrated Artists Score
Anna Fitzu sang an aria from "Tosca" and a duet with Andrea Segura from the "Tales of Hoffman." Godowsky, the great pianist, played superbly and Fritz Kreisler was his usual incomparable self. De Segura sang three songs, "The Song of Louise Villani" rendered an aria from "Aida" so wonderfully that she was compared to an enchantress. She did something which is frowned upon by all benefit performances.

There were several beautiful ballet numbers, including the appearance of Eva Swain, former premier danseuse at the Metropolitan, who was most enthusiastically received. Harry Klerman did a novelty dance, symbolic of the flight of a wounded dove, and Edna May sang her famous old "Hello On" song from "The Belle of New York." Gustav Kerk, author of the operetta, directed for her.

During the intermission, de Segura auctioned a program autographed

by all the artists who appeared, which was sold to Fanny Ward, the actress and Lasky star, for \$200, after spirited bidding. A bevy of beautiful young women of the screen, many from the Thauhauser studios, sold programs under the direction of Miss Emma Frohman, sister of Daniel Frohman, Mrs. John W. Semler, wife of the manager of the Motion Picture Mail, was Miss Frohman's chief assistant, and Marguerite Court, the lovely young Gaiety star, acted as head usher.

The returns from the percentage donations of exhibitors all over the country on Monday are coming in slowly and it will be some time before Mr. Goldfish will be ready to announce the total. National Tribute Day was observed with great success in many parts of the country. Aaron Jones, Chairman of the branch committee of the campaign in Chicago, lined up nearly 400 theatres in that city and vicinity at which 10 per cent of the receipts will be sent to the fund. Mr. Jones has boasted that his committee will contribute \$100,000 of the \$500,000 total. The entire middle west was most active on the Great Day, where John Kunsky, the big theatre-owner is Chairman of the local Campaign Committee, special features were presented in all the principal theatres, notably in Mr. Kunsky's Garden Theatre, where a mammoth Shakespearean festival was given under the auspices of the Drama League of Detroit. Mr. Kunsky's own personal from the west to confer with Mr. Goldfish about the celebrations in his district and took back with him on a special train a delegation of prominent screen favorites as his guests.

The visiting delegation included Clara Kimball Young, Carole Blackwell, Emmy Bradley, Valli Valli and Alice Brady.

Film Stars Turn Out
In New York City, beautiful screen stars gave the streets real motion picture atmosphere during the entire day. They flitted everywhere in automobiles, decked in their best, and made personal appearances at the principal film theatres during the evening. Miss Hazel Dawn appeared at the Strand Theatre, where a feature picture in which she starred was showing, and the combination nearly created riot. Miss Fanny Ward appeared at the Broadway and was given a great ovation. She was introduced by her husband, Jack Dean, and made a short speech on the day and the glory of the film business during the evening. She received with enthusiasm by the great crowd present. The other stars, who appeared in other theatres, were received with equal acclaim by their admirers.

The Edison studios turned out a delegation, headed by Conway Tearle and Lionel Flanagan, for the edification of the people of the Bronx during the afternoon and awakened lively interest in the day. Several of the Thauhauser beauties, headed by Miss Florence La Badie, invaded Broadway and the city. They were given a lively excitement. It had been planned to have them take possession of the financial district during the morning, but the inclement weather prevented it.

Millford, Conn., \$2.00; Monticello Amus. Co., Monticello, N. J., \$5.00; Temple Theatre, Canandaigua, N. Y., \$2.50; Vaudeville Theatre, Canandaigua, \$2.50; The Orpheum, Wilkes-Barre, Pa., \$10.00; Hudson Opera House, Westbury, L. I., \$3.00; Palace Theatre, Tottenville, L. I., \$5.00; Isis Theatre, Tottenville, L. I., \$5.00; Vaudeville Theatre, Tottenville, L. I., \$5.00; Majestic Theatre, Berliere, Ill., \$6.00; Bijou Theatre, Mt. Clemens, Mich., \$5.00; Reading Theatre, Reading, Pa., \$5.00; Plaza Theatre, Freeport, L. I., \$5.00; Plaza Theatre, Red Cloud, Neb., \$2.50; McChesney & Stein, New York, \$11.50; E. H. Amus. Co., Pittsburgh, Pa., \$5.00; Strand Theatre, Tampa, Fla., \$10.00; Palace Theatre, New York, \$5.00; Lyric Theatre, Honesdale, Pa., \$2.00.

From the Los Angeles Studios is expected a check for \$25,000, and from a Hollywood entertainment which took place on May 19, \$10,000. The amount of contributions collected from New York Studios and other sources previous to May 15, was \$15,265.44. Reports are expected from several scenarios written around the country, San Francisco and other big centers in a few days.

Frank Condon, a magazine writer of note, has succumbed to the scenario habit and accepted orders for several scenarios written around the country, San Francisco and other big centers in a few days.

MARVEL SPENCER

Leading American Showmen Clamoring for Opportunity to Book Big Spectacle

Conclusive proof that "CIVILIZATION," Thomas H. Ince's mighty cinema spectacle, is being eagerly awaited by millions throughout the country is evident from the great volume of communications which continue to seek information concerning the production's disposition. Having learned of the instantaneous success which has crowned the spectacle's premiere in Los Angeles, leading showmen in all states are besieging the producer with requests to install a special "CIVILIZATION" department at the Culver City studios.

Now that the big film has settled down to a steady run in Los Angeles, negotiations are under way for its early showing in all the other big cities. The producer, according to a large staff of aides, is now in New York arranging for its Metropolitan premiere and during his stay in the Metropolis he will consummate the deals for the presentation of his masterpiece in the Atlantic City, Washington, Philadelphia, Boston and other big centers. Also, a representative of Mr. Ince now in San Francisco, closing the deal for the picture's appearance in the Bay City.

Intense interest is being manifested in the transcontinental motorcycle trip which two young disciples of Ince are now making for the purpose of spreading the propaganda of "CIVILIZATION." The youths are Leo S. Harding and Andrew C. Edison and they are being accompanied by a motorcycle, a side car and every available inch of space is elaborately decorated with notices that "Civilization is coming," while a large suitcase is filled with literature and photographs which will aid the youths in the fulfillment of their mission.

That she is leading a popularity contest being conducted by one of the leading newspapers of Alabama and that her advantage augers well for her success, was the welcome news received, this week, by Marvel Spencer, the beautiful little ingenue who has been delighting motion picture enthusiasts for the past year in Universal productions. News of the contest was received in a wire sent her by an elderly admirer who declared in a letter that followed that the young player is the living image of his daughter who passed away more than 20 years ago.

Julia Faye Finds Hart is Divorced Sick Children On Grounds of in Cafes Non-Support

TOYS ARE HER GIFTS
Keystone Comedienne Plays Lady Bountiful to Luckless Toys in Hospitals

"Little deeds of kindness, Little words of love,
Help to make earth happy like the heaven above."
These lines might well be taken as the motto of Julia Faye, Keystone comedienne, for the young woman spends much of her leisure time bringing gladness into the hearts of the sick and crippled children of Los Angeles by spending at least one day a week at the Children's Hospital.

Often these trips are made more than once a week and on these occasions the drawn faces of little tots who cannot run and play with the other little folks, brighten up as the kind hearted actress bends over to give them a toy, a word of cheer, or perhaps a little of her own.

Miss Faye does not confine her charities to the Children's Hospital, but spends many an afternoon at the Children's Orphanage where few of the five hundred motherless little folks do not know and love the young woman who has already made a name for herself among the theatre goers of the world.

It is so little to do, and you have no idea how happy it makes me to do a little for unfortunate children," Miss Faye says when asked what she does in the evening and on her days off. I love children, and these who have never seen a little child's face light up at the sight of an old toy, or other simple little gift, will never know the joy and happiness these same little folk bring to those that try to do a little for those who have almost nothing."

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FRITZ NURSES A PEEVE
But Lump of Sugar and Gentle Smiling Turn the Tide and Reunite the Pair

William S. Hart, the Ince-Triangle star, is telling a story of equine jealousy that reflects seriously on the otherwise good disposition of one Fritz, the famous dunty pony seen frequently in the western dramas from Inceville.

For more than a year after Hart first associated himself with the Ince forces, he would use no other horse than Fritz to appear with him. So constantly did the actor and the animal work together that a strong bond of affection sprang up between the two. Fritz never hesitated about doing anything Hart requested of him in "horse language." And Hart returned the indication of friendship by refusing to have anything to do with rider dash past the corral, astride the shony equine.

Then, the other day, Hart found use for Fritz. But the latter was a diffident by force.

Hart consumed the better part of an hour and the difficulty he encountered convinced him that Fritz was peevish and fidgety. Tossing his head high and snorting, the animal refused to be plied with anything. Finally, Hart, becoming impatient and proceeded to mount the horse, trying to get into the saddle, needed coaxing. So the actor began a halting, lumpy, awkward, and awkwardly, he proceeded to feed the sweet cubes to the plump, stroking him with his strong hands. Now, according to Hart, Fritz has forgiven all, buried the hatchet and decided again to accept the actor as his master.

Whole Country Awaits Ince's "Civilization"

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Lasky's "Maria Rosa" Horkheimer Attacks At Two Conventions Bogus Publications

Nebraska and Iowa's Exhibitors Discuss Farrar Feature at Huge Gatherings

The exhibitors of Iowa meet at Des Moines for the annual convention, May 22nd to May 24th, and among the features will be the showing of the Jerome K. Lasky Feature Play Company production of Geraldine Farrar in "Maria Rosa" at the offices of Lasky Company in New York. Word was received from A. D. Flint of Kansas City, distributor of Paramount pictures in a territory of considerable size in the middle west, that the exhibiting of "Maria Rosa" at the Omaha Convention of Nebraska exhibitors as well.

In making "Maria Rosa" the subject of the convention, it is believed many helpful suggestions will be made by exhibitors to one another. Outside of photographs, press material and lithographs, practically every bit of feature advertising on the subject is a matter exclusively in the hands of the exhibitors. In this form, and in a size in the middle west, that the exhibiting of "Maria Rosa" at the Omaha Convention of Nebraska exhibitors as well.

"Maria Rosa," like "Carmen," offers splendid opportunities to the exhibitor for original advertising. In the middle west where the noted prima donna has been to dress up the salubrious other section of the country on the operatic or concert stage, Farrar herself is a tremendous attraction. Among many interesting things which exhibitors have done in advertising this picture in their respective localities has been to dress up the salubrious in Spanish costumes in keeping with the Spanish story of the film and also preparing such novelties as paper castanets and fans on which advertising matter regarding Farrar, "Maria Rosa" and Lasky was printed.

At these conventions, the most important in the middle west, different exhibitors will tell their experiences and share with others the benefit of their clever, economical advertising ideas.

Jack Sherrill, son of William F. Sherrill, president of the Frohman Amusement Corporation, New York City, has arranged to prolong his stay in the Los Angeles film colony by several weeks. He is a guest at the Hollywood Hotel.

Warm praise still is flooding the Ince offices, in the nature of congratulatory telegrams and letters from all parts of the country. One clergyman—Thomas G. Platon—wrote: "I sincerely believe that you have made a valuable contribution to the propaganda of universal peace; a powerful factor which can be used mightily in the solution of the present war. The whole civilized world should have an opportunity to see 'CIVILIZATION.'"

Another flattering compliment has been paid by A. O. Amen, the well known American correspondent of a number of Swedish newspapers. He concludes a lengthy dissertation on the merits of the production with: "During and about twenty years of newspaper work, it has been my pleasure to find many gems in the field of literature, drama and opera, but 'CIVILIZATION' is the most wonderful single production of all."

Rev. S. M. Bernard of the Pico Heights Christian Church in Los Angeles, expressed his views of "CIVILIZATION" to his congregation as follows: "The spectacle is overwhelming from start to finish. If you have not believed in a Hell hereafter, you will believe in a Hell on earth, when you have seen the engines of destruction in the sky above, on the battlefields, on the high seas and under the waters of the ocean. Shall we put the Christ upon canvases and in story to meet a condition as this? The answer, I feel, is 'yes.' Let the peace of Peace justify the bringing of Him forward to the eyes of the multitude to transform a Count Ferdinand and his killing King. Let 'Civilization' be enacted on Pennsylvania avenue, between the White House and the Hall of Congress, before we plunge this nation without just cause, into the awful vortex of war."

Timely Suggestions Offered by Balboa Producer for Benefit of Aspiring Scenario Writers

Certain publications are holding out false encouragement to would-be photoplaywrights, according to E. D. Horkheimer, secretary and treasurer of the Balboa Company, by printing synopses of scenarios and submitting them to producers for sale.

"I am convinced that some of these publications charge the deluded authors for printing his synopses," Mr. Horkheimer continued, "with the understanding that the amount is refunded in the event of a sale. But as sales are few and far between, the writer seldom gets his money back. 'So, I have seen Balboa Company does not want to be party to handing out false encouragement to a lot of aspiring photoplaywrights who are unfitted by lack of endowment and experience for the work that they attempt.'"

"Writing for the screen has become a profession which requires well developed qualifications and training. To represent anything to the contrary to the non-professional is little short of dishonest. I may say that reputable producing companies who are unfitted by lack of endowment and experience for the work that they attempt."

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H. B. Warner concluded his performance, this week, in the Fourth Triangle Kay Box subject in which he will be presented by G. Gardner Sullivan. In the cast with Warner are Edna May and Margaret Thompson.

Returns Rapidly Coming in

NEW YORK CITY, May 26.—Returns from theatres agreeing to give 10 per cent of the gross receipts May 15 have begun to come in. The big committees have not yet assembled but the returns from the smaller scattered districts have mailed checks to J. Stuart Blackton, Treasurer. Following is the beginning of the list:

Hearts Opera House, Hartford, Ill. \$1.00; Princess Theatre, Lake Charles, La., \$5.50; Garden Theatre, Richmond, Va., \$1.50; Alhambra Theatre, Chicago, \$1.50; Alhambra Theatre, Chicago, \$1.50; Orpheum Theatre, New York, N. Y., \$5.00; American Theatre, New York, N. Y., \$5.00; Colonial Theatre, Jamestown, N. Y., \$1.50; Pittsford Grand, Centralia, N. Y., \$1.50; Carr & Sullivan, \$11.25; Grand Theatre, London, Ohio, \$3.25; Lyric Theatre, Hamilton, Ohio, \$5.00; Williamsburg Theatre, Brooklyn, N. Y., \$1.50; Alhambra Theatre, Columbus, O., \$5.00; W. H. Griggs, Waukegan, Ill., \$2.00; Walter A. Gill,



Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.
 217 Linsler Building, 524 South Spring Street
 Los Angeles, California.

Entered at the Postoffice as Mail Matter of the Second Class.

Robert B. Broadwell, Publisher and Editor

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Bennie Zindman.....	Fine Arts Studios
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Single Copies..... Five Cents
 One Year..... \$2.00
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 Advertising rates upon application.

MAIN 4947

Saturday, May 27, 1916.

Shaking Off Conventions

WITH this issue, Photo Players' Weekly becomes a bigger, better and brighter journal. A man with new ideas about the publishing business has acquired possession of it. He is a man who always has finished what he has set out to do. He has set out to raise the already sterling standard of Photo Players' Weekly; hoist it upon a pedestal that cannot but command the attention of the multitudes which are today paying homage at the shrine of the motion picture. And, being a man who always has attained his ends, he expects to succeed. New blood has been injected into the veins of the editorial chair; fresh vigor has been supplied to the campaign of flaunting Photo Players' Weekly before the eyes of America's millions; crisp will be the news in its columns, unbiased its attitude. The door of the closet that conceals the skeleton has been made secure and the keys have been thrown away. Photo Players' Weekly has been given a new lease on life! It is going to disrobe itself of the sombre garments of convention and don the apparel of aristocracy. Look to its future!

Preparedness For Senility

IT SHOULD be with a feeling of reverence that America focuses her eyes on Los Angeles next Tuesday, when the turnstiles at Asot Park will click off a merry tale of charity. Memorial Day always is a day of charity—think charitably toward our dead—but how vastly more worthy is our philanthropy if we give a thought, too, to the needy living! That is what Los Angeles is going to do Tuesday. It is going to contribute its mite toward providing for the future care of those actors whom Destiny decrees shall in their declining years be threatened with the gall of privation, by attending the motor carnival for the benefit of the Actors' Fund of America. Last week, we commanded the attention of the world by staging "Julius Caesar" with an ostentation that never has been equalled in the history of the drama. Fifty thousand persons, it is conservatively estimated, paid to witness the spectacle and the money from fifty thousand pockets has been dumped into the crucible, whence kind treatment for the impoverished actor will one day emerge. Let it be hoped that fifty thousand again will enter Asot Park on Tuesday. It is a preparedness campaign—this exhortation to help the Actors' Fund—a campaign of preparedness for senility. May it gloriously attain its end!

DO YOU KNOW THAT:

Alice Brady is just entering her twenty-fifth million of film is produced in pictures yearly?
 Jesse Lasky is not yet thirty-five years old?
 J. C. Jessen drives a Dodge?
 Marcus Low built a million dollar theatre on his birth site?
 World Film controls two of the largest Eastern studios?
 Marion Strauch is an ardent suffragist?
 Kitty Gordon is now an exclusive World Film player?
 Censorship has never thrived where censors are paid by the State?
 Carlyle Ellis has shaven his beard?
 Fry Loose is the most popular English screen star?

Muriel Ostreich runs a dancing studio when not acting?

Bert H. Von Klein is a baseball player?

Frank Sheridan writes songs and music under the name of John Franklin?

It is against Federal laws to photograph currency?

Fred Palmer is no longer with Keystone?

Betty Nansen has returned to "Faderland," Norway?

Nicholas Power and Thomas A. Edison are warm friends?

Jack Kelly has returned to Barkerfield?

A camera has photographed objects six miles away?

It is almost impossible to photograph the eyes of a cat?

House Peters always wanted to be an outlaw until he grew up—then he became an actor?

A mirror screen has been invented which allows of daylight photoplay projection?

"The Squaw Man" was the first film to be reviewed by the daily press?

Broncho Billy Anderson is now in New York resting up?

Thomas H. Ince speaks four languages?

Charlie Chaplin likes to be addressed as "Charles"?

Larry Evans wrote his first film play for World Film Corporation?

Lee Shubert controls eleven New York Theatres, aside from his interests?

Robert Warwick worked with Grace George and at the Ferguson house time to box, golf, wrestle and motor?

Mary Pickford is still with the famous Players and will soon be presented in "Hilda from Holland"?

MARGARITA FISHER

Big Doings at Horsley's For Milton Fahrney

Director and Cub Comedy Company to Celebrate Tonight—David Horsley the Host

David Horsley, sole owner and director of the studios of his name, will tonight be the host at a reception and dance given in honor of Director Milton H. Fahrney and his associates, to commemorate the fiftieth anniversary of the Cub Comedy company and their completion of a half-century of productions in as many weeks. The festivities will be staged at the studios, Washington and Main streets.

While Director Fahrney will be the honored guest, the glory will also be shared by George Ovey, star of the company; Louise Platter, assistant director and character actor; Janet Sully, character woman and Ross Fisher, the man behind the "gun" who has turned the crank throughout the five thousand or more seconds in the making of the fifty pictures.

Mr. Fahrney is to be praised highly for his excellent work and untiring efforts for not alone has he supervised the production of every one of the Cub output, but on the other hand, every film has been a producer of his brain.

Cub Band Launched Last May. It's the early part of May, a year ago, before the Horsley studios had become little more than a realization, that the Cub band of films was placed on the market. With a handful of players, Director Fahrney invaded the site of what now is one of the most modern studios in the country, unrolled a script entitled "Life's Mysteries" and with a few props started action.

The cast included three present day members of the Cub aggregation, George Ovey, Louise Platter and

Janet Sully and Ross Fisher stood at the camera for fifty weeks the above named have figured in every picture while the company has been growing with each production and now it numbers more than twenty.

Another distinction which falls to Mr. Fahrney is that he is the oldest director in point of service at the Horsley plant and previous to his affiliation with the Los Angeles studio, he directed for Mr. Horsley at the Bayonne, New Jersey, studios, his pictures being released under the name of MinA films.

No Discard in Fahrney Company. Among the very pleasant things about the Cub company is that harmony between the director and the players prevails at all times. Every member of the company has the highest regard for Mr. Fahrney and regardless of what task each is called upon to undertake, the required result is always accomplished.

Affiliated with the show business for the greater part of his life, Director Fahrney holds the key to success in his personality and method of procedure. With each production he aims to eclipse that which has passed and although every story preceded by him is invented of his own mind, not once has he duplicated, his power of ideas and situations apparently having no end.

DAVID HORSLEY
 Sole Owner and Director General

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Thick and Thin Club Honors Horkheimer

Hotel Alexandria Scene of Third Anniversary Celebration of "Stickers"

H. M. Horkheimer, head of the Balboa Amusement Producing Company, was the honored guest at a dinner given by "The Thick and Thin Club" at the Alexandria Hotel, this week. The unique organization consists of the half dozen people who comprised the Long Beach film magazine's original working force.

The week marked the third anniversary of the beginning of Balboa's operations. The start was exceedingly humble in one small building. Not infrequently during the first eighteen months, it looked as if the enterprise might succumb to the storms which raged about it and but for the faithfulness of the original crew, the club might have happened. The result is that the plant today boasts a dozen buildings scattered over four corners of the intersecting streets where it is located.

Those who "stuck to the ship" Balboa and Mr. Horkheimer, through thick and thin, in fact, he had not even remembered that the day marked a mile-post in his business career. "The human bullet," as Mr. Horkheimer is known to his helpers because of his energy and penetrating powers, was deeply affected by the gathering is summed up in a bit of rhyme, which appeared on the souvenir menu-cards, as follows:

"In the game of Life,
 You cannot win,
 Unless you stick,
 Through thick and thin."

Horsley forces will help in the celebration with their presence and prominent persons in the film world of Southern California have been requested to attend. In all there will be close to five hundred merry-makers present and it is said that a number of surprises will be sprung during the course of the evening.

Director Fahrney's Career. Milton H. Fahrney was born in Nelson County, Kentucky, May 1872 and educated in Cincinnati, Ohio. After first starting in on a course of study in the Ohio Medical Institute to fit him for a career in the medical profession, he decided to enter the service of the regular army and from 1890 to 1895 he was on Uncle Sam's payroll, doing garrison duty in various posts.

His first introduction in stage work was with Horace Lewis and his "Count of Monte Cristo" company with whom he traveled for several months, playing various parts suited to his build. Later, he struck his gait as a producer, manager, actor and author in stock and combination companies, leading up to his management of the Colonial Amusement Co., New York, producing musical comedy, which engagement ended in 1908 when he went to the Edison Film Co. as author and director.

Following the year he joined the David Horsley staff at Bayonne, N. J., in the same capacity, his ability in all parts being demonstrated to the satisfaction of thousands who have enjoyed the MinA comedies sent out by the Centaur Film company, and he has done even better work since coming to the Los Angeles plant, producing the Cub Comedy.

Mr. Fahrney, who is tall, weighs 210 lbs., has brown eyes and hair, and is an expert shot with the rifle or revolver, a master with the broadsword, an excellent horseman, and in fact a lover of all clean and wholesome outdoor sports.

Catherine Burke is a newcomer at the Balboa studio. Miss Burke recently arrived from New York, where she has been working in pictures for some time.

"God's Country and the Woman," has made a great hit in all parts of the country and congratulatory letters and telegrams continue to pour in for Rollin S. Sturgeon, its producer.

Mae Marsh receives on an average of four poems a day, dedicated to her by admirers all over the country, who have seen her in Fine Arts Triangle plays.

Mary Anderson's little white terrier, disrespectfully referred to by unappreciative prop boys as "the doornut pup," is suffering from a sore throat and cold from a wetting incurred in Art in a recent one reel comedy. Both he and Mary got locked up in the rain and otherwise abused during the course of the comedy, but Mary suffered no ill effects. It was the pup's first experience, however, and he is now on the hospital list. Mary wears a worried expression most of the time now, and has been heard inquiring anxiously about sore-throat remedies, etc.

Some people have all the luck. Here's Webster Campbell—had a handy five passenger car of his own, and then his father went back east to the home town and left a seven passenger 1916 Hudson on Webster's hands to amuse himself with. Webster sold his own car at a profit—and Father's car is in daily use. And the bills all go East to Mother.

William Wolbert has shipped another three reel drama East for release, "Little Miss Adventure," featuring Mary Anderson and Webster Campbell, has met with all sorts of success, and has been pronounced one of the most appealing three reels shown for many moons.

MARGARET THOMPSON
 Ince star now featured in Triangles

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Vitagraph Bulletins

By Doris Schroeder

Anne Schaefer had a rather odd experience the other morning while coming from her beach home to the Studio. She was gazing out of the window when a light tap on the arm caused her to turn in surprise, and from the seat behind her there leaned forward an old soldier who earnestly insisted into her face a moment as though reassuring himself as to her identity, then with a slight hesitation said, "I saw ye get kissed last night." Miss Schaefer gasped in her horror and indignation—then when the first shock was over, very politely tried to assure the old gentleman that he was mistaken in her identity. In vain, for he merely shook his head stubbornly and insisted. Anne lapsed into helpless perplexity until the illuminating explanation, "It was in a picture," she had out at the home last night," relieved the situation immensely. The secret was out. The picture question was "Some Chicken," a one reel comedy just released, in which Miss Schaefer, Otto Lederer, Mary Anderson and Webster Campbell, among others, took the leads. "Lady Anne" a new friend, himself a captain, told her how very well her pictures were received at the "Home," and how at various times different of his comrades had told of seeing Miss Schaefer on the street cars, and he had bravely resolved to introduce himself at the first opportunity to tell her of their appreciation of her work. He was merely unfortunate in his choice of an opening subject.

Mary Anderson's little white terrier, disrespectfully referred to by unappreciative prop boys as "the doornut pup," is suffering from a sore throat and cold from a wetting incurred in Art in a recent one reel comedy. Both he and Mary got locked up in the rain and otherwise abused during the course of the comedy, but Mary suffered no ill effects. It was the pup's first experience, however, and he is now on the hospital list. Mary wears a worried expression most of the time now, and has been heard inquiring anxiously about sore-throat remedies, etc.

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MARGARET THOMPSON
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GRACE CUNARD

Keystone Film News

By William F. Hart
That good photography requires not only a good camera, but care of the same is the motto of Felix Sheddack who turns the crank when Richard Jones' all star company of Keystone players do things. Temperature, according to Mr. Sheddack, is a moving picture camera just as much as many other things, and for this the man who takes many of the beautiful scenes often seen in the films directed by Jones has had a cloth bag made in which he nightly keeps the camera.

Ford Sterling, who was last seen in "The Show Cure" has returned from a week's vacation given him by Mack Sennett, following the filming of the two reel Triangle feature, and has begun work on another Keystone laugh maker under the direction of Clarence Badger.

Slim Summerville who has been away from the Keystone studio for a few days owing to illness is back at work again and looks even stiffer than ever. A number of the photographers at the comedy factory requested the comedian to put on a few more pounds of flesh. They say photographing Slim is too much like double exposure.

Known all over the country as one of the best character men on the screen, Joseph Swickard has been much in demand at the Keystone plant last week. Seems as if every director needed a character man and as if all wanted the popular Swickard.

The well known creator of the "Ambrose" makeup, Mack Swain has returned from his country home in Rhode Island where Mr. Swain took a short rest following the filming of "His Pitter Fill," and is again working under the direction of Fred Fishback. The Swain company of fun makers has been left intact and will support the popular comedian in the Mack Sennett offering on the Triangle program for the last of June.

Married life seems to agree with Wayland Trask who took his 285 pounds and the young woman he says is the dearest in the world to him last week. The comedian working in the Richard Jones company of Keystone on makers, now makes a pipe, as if he was contented with the whole world, and says it is Billy Sunday consents to pay the town a visit. What a lot of changes a few days make.

Guy Woodward, another recent Keystone to get married and join the never again club, is supporting his new bride in the two reel Keystone being directed by Clarence Badger. Some one ought to try a married man's story for the Mack Sennett comedians who have taken the veil recently.

Surrounded by half a dozen of the pretty Keystone comedians, Chester Conklin has about completed his work with a laugh. The picture which will be released sometime in June. In the story Chester is a property man but a few mighty pretty girls who are members of a dramatic company and as many dogs, begin complications which will more than satisfy any audience.

Bobby Dunn seems to risk his life although he says he never does anything foolish. After diving 135 feet with a horse and landing in four feet of water for a few years with a circus, Mack Sennett found him and gave him an easy job. He does not have to dive any more. Just wander around on the top of fifteen story buildings where if he should take a accidental dive he would not even find the four feet of water.

Hugh Pay, a member of the all star supporting cast, working with Fred Mace, says warm weather will surely come for good now. According to the comedian the only reason it was delayed was because he had to go into the Keystone tank every day for the past two weeks, so of course it was delayed. "Bath Tub Perils" is the title under which the latest Fred Mace picture is to be released, and now that it is finished, Director Edward Fraxe has told the members of the company to have their clothes dried out as he wants to make more water stuff.

Walter Wright seems to have a corner on all the best character men of the Keystone Film Company. Just at present he is using William O. O. knows the world over for his ability to make up as famous men, and for good measure also has Frank Hayes in his cast. But the reason for playing the lead so with these three favorites it ought not to be necessary for the public to even wait for the critics to give the comedy the O. O.



WHEELER OAKMAN, SELIG

Film Star Collects Campaign Fund Money

Dainty Violet Mercereau Contributes Her Ingratating Personality to the Worthy Cause

All the world knows that pretty women nearly always get what they ask for. The motion picture theatre exhibitors throughout the country are introducing to this doctrine recently following National Motion Picture Tribute Day. Bright and bary they were called upon by a bright and dainty little person, who demanded the checks representing their contributions to the Actors' Fund. This fair collector whose blonde loveliness has won her a high place in the affections of screen enthusiasts all over the country, was no less celebrated a person than Violet Mercereau, often alluded to as the Dresden-China Universal star.

Practically all the motion picture theatre exhibitors throughout the country agreed to give the Actors' Fund 10 per cent of their receipts on Tribute Day, as their part in the great \$500,000 for the endowment of the Fund. This was the reason for the visits of the dainty little Miss Mercereau. She carried out her duty so judiciously that Samuel Goldfish, Chairman of the Campaign's National Executive Committee said he believed it would take his secretaries twenty-four hours to add up the total.

William Hurlbut, author of "New York" and other Broadway successes, is a guest at the Hollywood Hotel, while writing several feature scenarios for West Coast companies.

Fannie Ward Feted by the Theatre Club

Exclusive Metropolitan Organization Pays Flattering Tribute to Lasky Star

For the first time in its history the Theatre Club of New York, an exclusive society interested in the drama, entertained a popular film star this week as the guest of honor at its meeting in New York at the Hotel Astor Ball Room. The star so honored was Fannie Ward, of the Lasky company, who has been making a few weeks' vacation in New York City after seven months of constant acting before the camera at Hollywood, California. In bygone years, the Theatre Club has entertained noted artists as Madame Sarah Bernhardt, Julia Marlowe, E. H. Sothern, John Drew, Maude Adams, Ethel Barrymore, Nazimova, De Wolfe Hopper and other stage favorites. Because of the widespread and increasing interest in motion pictures, the Theatre Club, reflecting the thought of the times, has given more attention to the photoplay. Among the many invitations that Miss Ward received to appear as guest of honor at various gatherings in New York the one from the Theatre Club was first to reach her. The program of the evening consisted of the presentation of a film Lasky production "The Cheat" on the Paramount program, after which Miss Ward told of some of the incidents which occurred during the making of this photoplay. The program on motion pictures was in charge of Jane Stannard Johnson.

News of Film Players

Closely following the burglarizing of his apartments, Carlyle H. Robinson, manager of publicity at the Horsey studios, was a victim of a band of automobile bandits, this week, being held up at the point of a revolver at Santa Monica Boulevard just off Sunset. Just whether it was a call or an old style "horse pistol" which was shoved in his face, Robinson can't say, but it resulted in a \$12,000 molar to the best of his recollection.

Jeannette MacDonald, once of Brooklyn, later of the "split nose" circuit, but now of Los Angeles, where she enjoys an extensive acquaintance in film circles, is trotting under the veritable avalanche of congratulatory messages that is pouring in upon him from all parts of the country, praising him for his splendid portrayal of the juvenile hero in a recent Universal drama starring "Doc" Madolman. Jeannette went to a great expense in outfitting himself for the part, he being a staunch advocate of the Shakespearean opinion that the apparel oft proclaims the man. Hence, as he strutted about the stage, peacocklike, his associates at the "found occasion to make him the butt of their jests.

Juanita Hansen, star of the American "Secret of a Submarine" serial bought a new car in Santa Barbara last week and did what every other Santa Barbarian does when he or she buys a car—she motored 100 miles to Los Angeles the first day she had it and returned early the next morning to resume her adventures as the heroine of the thrilling episodes.

Howard Hickman this week will make the last scenes of the Triangle drama in which he is playing "The Boy in the Woods." It is a Brazilian jungle story, written by Monte M. Katterjohn and directed by Walter Edwards, and is an unusual offering in it Hickman is called upon to carry out a new twist in dramatic construction, an elaborate and intricate depiction of the dense forests of the Brazilian tropics. Hickman is winning new honors in the "boy" which is of novel character for him.

Charles Ray, ince leading man who rapidly is rising in the American screen stars, is to have the chief role in a new play written especially for him by G. H. Brown, of the Triangle studio. In his present picture "The Boy in the Woods," it is a modern vancabond story, and in it Ray will have opportunity to demonstrate his power of character, of which his work in "The Coward," was a conspicuous example.

Henry King, noted Balboa actor-director, attended the recent Metro day entertainments held at the San Francisco Exposition, and was surprised by many of the hundreds who were at the fair for the events. King and his wife, who are in the city, were remembered in the "Who Pays?" series written by Will M. Ritchey, "did a scene" for the fairgoers. The scene showed visitors how to buy bonds and directs a picture.

Johnny Sheehan, comedian in real life and in the American screen, learned the truth of the old adage, "Listeners never hear good of themselves." Sheehan never hears a word of himself, which he acted the part of a flirting husband with a weakness for actresses of the soubrette type, who is caught in the act of flirting by his wife. After he had removed his costume and was "on the lot" waiting for a friend, a woman visitor recognized him. Sheehan heard her turn to a companion and say:

"There's that deceitful wretch now. I wouldn't want to be his wife." That spoiled my whole day for me," Sheehan afterward said.

Production of J. P. McGowan's five reel feature, "The Diamond Runners," for the Signal company has begun and the company is now en route to Honolulu, where many of the exterior scenes of the thrilling South African story will be filmed. In the picture, Helen Holmes is to play the leading role with Leo D. Maloney opposite her. The company stopped at San Francisco where scenes were made on the seashore dock before they sailed.

Henry B. Walthall, the Essanay "Mansfield of the Movies," appeared as a slapstick comedian ONCE ONLY. During an idle studio moment someone complimented Walthall on his versatility, and another remarked that the dramatic star might do well in "rough house" comedy. Not to take the dare, Henry borrowed odds and ends of costume from Tommy Fourco, Eddie Dillon, and Max Davidson, made up in burlesque of the slapstick act, and cut capers all over the "lot" like an overgrown boy to prove who he could emulate the comedians. When some joker tried to train a camera on him, he fled.

Edward Sloman, American director, has been entertaining an idle time friend this week. They played in stock at the old Pavilion Theatre in London, many years ago, and some of the stories they story they played were splendid realty. Sloman is producing at Santa Barbara and his friend is making a tour of America, but if the chance offers, he may go into the picture game.

George Fisher, whose artistic performance of the Christus in "Civilization" proved her right to aquatic honors between the Kaleen and Horley teams, but became so excited and enthusiastic when the third inning opened that he resigned as captain of the indicator to slip in a milt and return to his old position of shortstop as per his Lafayette college days. He handled several scorching grounders in good style, but got mixed-up with the ball a high one. The spectators did the rest.

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Los Angeles, California Richard Willis

ization, Thomas H. Ince's huge spectacle, has won his honors, is the principal support of Frank Keenan in a Triangle-Ray-Bee play of the North and South, written by Gardner Sullivan. The picture has several striking race-track scenes in which Fisher has prominence.

A private showing of "The American Beauty," in which Myrtle Stedman is starred by the Pallas Company, discloses a photoplay full of big acting moments and some of the most gorgeous costuming and appointments ever seen in a feature. Miss Stedman again proves her great worth and that "The American Beauty" is well named is typified by Miss Stedman.

Leo Madison, actress-director of the Universal studios, is at work on a two reel "heart interest" story of Western life, "An Eye For an Eye," written by Roland E. Bradbury. Miss Madison has been seen but seldom at Universal City recently, for most of her work has been on location. While preparation for coming scenes and new photoplays is carried on principally at her home. In her present picture Charles Gunn plays opposite her.

Henry Otto writes an enthusiastic letter to friends in Los Angeles regarding his association with the Metro and his work in directing Harold Lockwood and May Allison. Otto thinks a combination is going to be a great big winner for each of them, and promises more notable productions.

In accordance with the action of the story, these cars were later covered with spirituous liquors—a part of the cars' contents—and fired to clear the track for the through train that was following the freight. Much of the "fire stuff" was taken about dusk to give greater opportunity for better lighting effects.

Wray Physic is out of the Equitable. He made one picture with Carlyle Blackwell.

Chester Conklin is thinking up a plan for the support of H. B. Warner in the hospital daily to see how Harry Williams, the song writer, is. Williams was operated upon the first of the week.

Bobby Dunn is dare devil just the same as always. This week in "His Breed" he is offered a dare.

Harry Booker is still working under Richard Jones direction but Jones does not believe in that stuff. He is daredevil just the same as always. And Booker is only seventy-four years old at that.

Unimpeachable evidence that William Desmond, the face-Triangle leading man, has been converted permanently to the cause of the motion picture industry, was furnished by the fact that for the second time since his film debut he declined an offer, this week, to return to the support of H. B. Warner in the current Ince-Triangle feature in which he will be starred. Warner's leading woman, a Dorothy Dallen, best remembered for her work in "THE DISCIPLINE" and "THE RAILROAD," was in the support of the film. As Charles K. French, Roy Laidlaw, J. Frank Burke, Jerome Storm, Walt Whitman, P. D. Tollen, Ann Hagan, and Bob Burton and Louise Brownell.

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All the Film Stars

of the Screen will appear in person

Memorial Day

at

Ascot Speedway

in the

Grand Motor Carnival

for the benefit of the

Actors' Fund

of America

Entries in the Fashion Parade Include

Dorothy Dalton Ruth Stonehouse
Mabel Normand Myrtle Steadman
Anita King Cleo Madison
Myrtle Gonzales Helen Gibson

PROGRAM STARTS 2 P. M.
ADMISSION, ONE DOLLAR
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Interesting Ince Items

By Kenneth A. O'Hara

Production of two new Triangle plays was begun this week at Thomas H. Ince's Culver City Studios. One is the vehicle in which Frank Keenan, the celebrated character actor, is playing the stellar role, while the other is serving as a medium for "Beastie Barricade" appearing before the camera. The Keenan story is from the pen of C. Gardner Sullivan. It is a narrative of the North and South and provides the veteran actor with a part that is said to be exactly suited to his ability. Miss Barricade's story also is by Sullivan. This is the slaveny type and will, therefore, present the charming Ince star in a new role. In the cast with Keenan are George Frazier, Joseph J. Dowling and George Elwell, while the principal members of Miss Barricade's supporting cast are Charles Ray and Fanny Midgley.

Raymond B. West, of the Ince-Triangle directorial staff, departed this week for Honolulu. He will spend a month vacationing. West has been associated with Ince for about five years, but has been on the staff of the studio since 1911. He is a subordinate, yet this is the first actual vacation he has enjoyed. Prior to his departure, a very interesting trip up to the Hollywood home and deposited a mammoth basket of fruit. The gift was a token of esteem from West's co-workers at the Inceville and Culver City plants.

A massive six-room setting, one of the largest and handsomest ever built at the Culver City plant, is being used this week for the production of a Triangle feature in which H. B. Warner is working under the direction of Charles Glynn. The set depicts the interior of the home which a never-dwell, interpreted by Warner, endures his entanglement, and is built under the supervision of Art Director Robert Brunton. While the story, Fred Hawke, the author, was writing the story, the two sets were given him instructions to spare no words in the description of the set.

The new Culver City plant of Thomas H. Ince is practically deserted this week, while the main arm of the premises regularly employed by the producer are working at Inceville, where William S. Hart is putting on a new Triangle subject. The story, which is by C. Gardner Sullivan, demands the presence of more players than any in which Hart ever has appeared. Hence it has been necessary to engage a large number of additional players and these also are getting a taste of the strenuous work before the camera in a Hart production.

A Hacienda, with all its customary properties, is one of the unusual sets being built at Inceville, this week, for service in a Triangle feature. It is being employed by Director Walter Edwards in the Mexican border romance which Thomas H. Ince is directing. Present co-stars are William Desmond, as co-stars. The construction work on the set is being pushed as each of the numerous pieces of equipment being authentic.

The unanimous opinion of six judges gave to Miss Mabel Johnson, as Thomas H. Ince's "CIVILIZATION" entrant, first prize in the annual beauty contest, which was held at Venice, Cal. Miss Johnson, a statuette blonde beauty, wears a handsome and costly suit of silver cloth, with hat and parasol to match, and, as she was driven majestically through the lane formed by some 50,000 spectators, was greeted with round after round of applause. She was selected for the honor of representing Ince's "CIVILIZATION" because of the success, which attended her performance of "GLORY" in the big film spectacle.

Charles Miller, of the Thomas H. Ince forces, reassumed the title of director this week, after having been entrusted with the responsibility of producing the new Triangle play in which

Horsley Studio News

By Carlyle R. Robinson

David Horsley, the pioneer motion picture producer, has closed the gates of the big amusement park adjoining the plant at Washington and Main streets, to the public for the summer and will reopen them late in September on a much larger scale.

Owing to the fact that a large number of the famous Bostock collection of wild animals, owned by Mr. Horsley, will be shown at the Park, Long Island, for the season as one of the biggest attractions at the Atlantic coast resort, it was decided not to keep the remaining animals on exhibition here but to utilize them exclusively in the making of dramas for the Mutual program.

Captain Jack Bonavita, the best-known trainer of wild animals in the world, is in charge of the seventy or more beasts at Long Island and he will supervise all of the Horsley-Mutual productions there in which that collection is used.

Ma Gaston, the charming leading woman who is known as "the girl with a million smiles," and Miss Jessie Burnett, also known as "the girl with a million smiles," are candidates to represent the studio in the automobile fashions, one of the new attractions of the Horsley-Mutual program to be held at Ascat Park, Memorial Day. It is not known just when the two will appear, but the honor, but at any rate the Horsley forces will be able to represent.

MAE GASTON

A picked aggregation representing the David Horsley studios, opened the inter-city baseball season at Exposition Park with an overwhelming victory over the Kalem Company team. The game was played before a large gathering of enthusiasts from both institutions, and resulted in the score of 23 to 12. Bud Duncan opened on the mound for the Kalemites and his offerings were hammered to such an extent that the white flag was unfurled and his place was taken by Haller, who was a stumbling block to the Kalem team. The white flag was going along nicely for the Horsley team when he suddenly suffered an injury and Johnson went on the firing line.

A jungle fire and the clash of man and wild beast number among some very thrilling scenes of the latest co-starring vehicles of Miss Margaret Gibson and William Desmond, the forthcoming Horsley production. The story is by Theodor Harris, who has provided ideal parts for the stars. The picture is being filmed under the direction of Charles Swickard.

George Ovey, the chief funmaker of the Cub Comedy company, had the time of his life with the other members of the company during the filming of his latest production "Jerry's Slopemaster." Director Milton H. Palmer included a trap for Ovey when penning the story and the task to drop the "victim's" a distance of four feet from the top of the trap. George, Mr. Palmer did not intend that the feminine members of the company go through the trap, but Misses Janet Sully and Claire Alexander insisted, terming it an initiation, so Ovey pulled the lever two more times.

Miss Elsie M. Callaghan, daughter of the late Thomas J. Callaghan, who was for many years Port Warden of New York City under Levi F. Morton, has been added to the staff of the studio at the private secretary. Miss Callaghan is a product of the University of California and is otherwise distinguished as a sister of Secret Service Agent Thomas J. Callaghan, who not long ago received national praise for his daring and excellent work in running down a band of counterfeiters. He was also identified with the same duties in Colorado which prompted Chief of Secret Service Flynn to recognize him as a very important asset to the government.

"The Fool's Game" the second of the new Horsley features, is being starring Crane Wilbur, who was also the author, has been completed. According to the director, the picture is well it is one of the best stories he has ever produced in film, and besides the star, Miss Mae O'Connell, John Ooster is said to have added more laurels to their names by their excellent portrayals.

The report that pomania poison was the cause of Little Claire Alexander's absence from the studio for several days was the foundation of considerable anxiety on the part of her associates at the Horsley plant, but it was later found that the actress was suffering from a bilious attack and after a brief rest she again assumed her duties at the studio.

Signal Studio Notes

By Ford I. Beebe

(Alas Katon Doolittle)
Editor PHOTOPLAYERS' WEEKLY,
Los Angeles, Cal.

Probably you'll be surprised to hear from me this way, but the book which I heard about from a man says that the excellent foreign-made car which my mother, in commemoration of her passing, had been given to me as a gift of illness. The car, which is a rite Marsh, also of the Triangle acting force, donated some money toward the relief of the poor.

The devotion of Miss Marsh toward her mother is remarkable. In a recent issue of the Signal, I saw a story which said that the mother was a point of attention, my mother is first consideration with me always. It is where she is, I know that I will spend the evening, and not my wishes, do I adhere to. I think that is perfectly logical. Mother, who has experienced the joys of life, knows what is best for me and my sisters, concluded the screen star, whose lovely face and radiant smile have won for her the admiration of the entire Fine Arts studio.

An entire Irish village, covering a square block of the city streets in length, was built actually on the West Coast Fine Arts studio for scenes in the new Marsh-Robert Harrison Triangle play. So far as I know, Paul Powell, who is staging the new Fine Arts play, supervised the construction of the Irish village, modeled it after some illustrations in books that are historically accurate, and then had the village built in the West Coast County, in Ireland.

Miss Marsh and Harrison, as two Irish peasants, are acting out scenes which will result in their own dramatic characterizations, that are picturesque and as intensely dramatic. It is believed that the Fine Arts studio, that this Irish romantic drama will have a great appeal to all the "cases" that attend the theatres.

For quite some time, newspapers and reform societies have made great efforts to stamp out the drug evil, and the Fine Arts studio is contributing to their drama. "The Dope Fiend," advances a preachment against the use of narcotics, and depicts the effects, without being gruesome or morbid. Cocaine is the principal drug which is depicted as a terrible evil, has a tendency to become very insidious and creates an artificial brilliancy, which is the result of the inspiration of a genius, but in a short time its reaction deadens the true kind of inspiration. A play of this kind, as we are aware, is a new crusade recently launched to try and abolish the ill-effects of the drug.

"The Dope Fiend" does not deal with the traffic of drugs, but vividly illustrates the evil results on mentality. Norma Talmadge and Tully Marshall co-star in "The Dope Fiend," with Miss Gail Kane as the girl who is the scenario of the latter and Roy Somerville.

What chance has a young defenseless girl to fight back at a scandal that points to her guilt, but which is entirely misleading, is the story of "The Schoolmarm." The argument that the scandal-mongers make is that the girl is a young unmarried girl remain out of sight with her sweetheart, and yet retain her reputation. They do not consider the sevenfold humiliating character of the girl, or the circumstances, but they decide to dismiss her from the school. The girl is innocent without an investigation. She is then expelled and practically becomes an outcast. A devoted school teacher, the school board president, with evil intent, tries to force his attentions on her.

Dorothy Gish is characterizing the part of the schoolmarm and Eimer Eimer plays her sweetheart. The young Virginian, who is a stranger in town. This play is in the hands of the production of the studio, whose latest Triangle production is "Going Straight," starring Norma Talmadge.

Lillian Gish is particularly fitted for her stellar role of "Innocence," in the Fine Arts symbol drama, now being staged by William Christy Cabanne. Her character is best described by an excerpt from the Year's translation of Tagore's religious and philosophical East Indian poetry "Gitanjali." "I am a poor girl, I am poor, I am poor, my body poor, knowing that by living touch is upon all my limbs. I shall ever try to keep all untruths out of my mind, knowing that thou art that truth which has kindled the light of reason in my mind. I shall ever try to keep my heart pure, knowing that thou art my heart and keep my love in flower, knowing that thou hast thy seat in the heart of my heart. And I shall be my endeavor to reveal thee in my actions, knowing it is thy power gives me strength to act." Innocence, however, when she is tempted by other symbols, chiefly vanity, temptation and dissipation, she is shown as a girl who is those that are contrary to her true instincts, but is regenerated in the conclusion of this Fine Arts-Triangle play.

Lillian and Dorothy Gish, the Triangle actresses, are both literary talents. Dorothy Gish is a poetess, and her husband, the East Indian poet, whose works are original, full of subtlety of rhyme, and of delicate of color.

Fine Arts Triangle

By Bessie Zeldman

Mae Marsh, whose next Triangle release is "The Wild Girl of the Hiras," has purchased a new automobile. The car, which she has an excellent foreign-made car, which my mother, in commemoration of her passing, had been given to me as a gift of illness. The car, which is a rite Marsh, also of the Triangle acting force, donated some money toward the relief of the poor.

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Tully's Broadway Theatre in Los Angeles, has contracted to start soon a series of plays, which will be both useful and popular playhouses. Tully's opening bill will be "Going Straight," a Norma Talmadge Fine Arts starring vehicle, and two drama system.

Balboa Brevities

By H. O. Stechman

Little Mary Sunshine, hailed as "the brightest baby on the screen," is back at the Balboa Studio after a month's vacation in Colorado. She was the featured player in a recent, Father Goose release, which press and public alike have pronounced the best of its kind produced. The fact that it has been in big demand to repeat wherever shown proves its caliber. This favorable impression is due principally to the sweet, chubby personality of Little Mary Sunshine herself. Now four years old, she played the lead like a veteran with Henry King opposite her. Henceforth, this starlet will have a company all her own at Balboa, under the direction of F. Whitcomb, is busy writing a story for Little Mary Sunshine. Certainly some distinction for a baby star!

Jackie Saunders was late reporting at the Balboa studio this morning. Her excuse was a brand new one. She said that as she was leaving the hotel in New York, she was "scattered" and she was unable to get to the studio. The "scattered" excuse was usually restless and seemed a great deal. What could be the matter with "Peanut"? Miss Saunders tried to think. Then she remembered that his toilet had been hastily made. Returning to her room, she brushed her teeth and changed into her silky hair, "Peanut" was all right thereafter.

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World News

By Harry L. Rechenbach

Secretary of the Navy, Josephus Daniels has granted permission to the Hargrave Film Corporation, allowing Gail Kane and a sack of supporting players to have an early start on the dreadnaughts during the spring maneuvers of Hampton Roads, Virginia. The picture, "The Navy's 'Reparation,'" and the players will leave New York on board the warship and remain on board until the maneuvers are complete. In addition to staging scenes on deck, the company will be allowed to work on the deck of a torpedo boat destroyer and in the interior of a submerged submarine.

Gail Kane is busily engaged taking anti-seasick lessons on board the Staten Island ferry.

Johnny Hines, whose face has gladdened many screens and whose antics are well remembered by "The Cub" and other World pictures, is back in the film fold and will be seen from now on in other Brady-Made productions.

Carlyle Blackwell and Muriel Ostriche are working together in "Molly O'Platig Alley," while Molly King and Arthur Ashley, under the direction of Edwin August, are co-starring in "Contrary Mary," and are now at Asheville, North Carolina, staging the exterior scenes.

A private performance of "La Boheme," latest World picture, in which Alice Brady stars, will be given in the projection room of that company in the Empire State, New York, into a movie studio last Sunday, when the brokerage offices of Post Street, recapturing the scene of the hotel, was used to stage an elaborate scene representing a crisis in the life of the opera star. It was at the suggestion of a number of Miss Brady's friends that she had "La Boheme" visualized and assumed the role of Mimi and now that the picture has been completed, Miss Brady is being installed as the heroine of the opera stars a view of the finished product.

Carnegie and Gail Gazzi have been invited to witness the showing. A phonograph record of the opera is being shown, which the entire opera will be played.

The World Film Corporation, producing Thomas W. Lawson's "Friday the Thirteenth," converted the entire ground floor of the Hotel Astor, New York, into a movie studio last Sunday, when the brokerage offices of Post Street, recapturing the scene of the hotel, was used to stage an elaborate scene representing a crisis in the life of the opera star. It was at the suggestion of a number of Miss Brady's friends that she had "La Boheme" visualized and assumed the role of Mimi and now that the picture has been completed, Miss Brady is being installed as the heroine of the opera stars a view of the finished product.

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Signal Film Corporation

ORRIN DENNY, Supt. Negatives a Specialty

4560 Pasadena Ave. East 378

Fashion Show Features Actors' Fund Carnival

Priscilla Dean Earns Pals Club Trophy in Gala Event at Ascot Park—Hansen Drives Ince's Mercer to Victory in Ten-Mile Speed Battle

Thrills and comedy mingled with beauty on Memorial Day for the entertainment of more than three thousand persons who attended the monster motor carnival at Ascot Speedway for the benefit of the Actors' Fund of America. On the ribbon-like track, before the big grandstand, an aggregation of photographers representing virtually all the studios of Southern California romped and frolicked for three hours and their efforts were rewarded by the announcement from the committee in charge of the affair that a generous amount had accrued therefrom for the fund.

From the standpoint of attractiveness, the Auto Fashion Show stood out, pre-eminent, as the event of the day. This brought forth to be judged some two dozen beautiful stars of the film firmament, each at the wheel of a handsome machine, and as they paraded slowly before the curious eyes of the crowd each was roundly applauded for her appearance.

The winner of the event was Priscilla Dean of the Universal forces, who has been coming rapidly to the fore recently by her splendid incongruous portrayals. Dressed in a pretty summer frock and smiling sweetly while she presented a fascinating sight as she piloted a gayly decorated Buick around the track. The applause accorded her upon her introduction was deafening and there was no exception to the judges' verdict. Miss Dean was presented with a Pals Club trophy, a handsome cup.

Second prize was won by Dorothy Dickey, who, in her turn, was attired in a suit of white flannel and wore a white velvet tassel, which proved very effective in contrast to the pale blue hue of the massive 22-70 Mercer which she drove. Beside Miss Dalton sat a Japanese chauffeur, groomed neatly in a uniform to match the car. A feature of the Mercer outfit was a magnificent Victoria top, a specially built product of the George R. Bentel Co.'s shops.

Myrtle Gonzales, the beautiful star of the Universal Co., was the lucky winner of third prize. Miss Gonzales was expensively groomed model Hupmobile.

Arthur Hansen Captures Star Event
The "star" event of the day, the program proved to be the ten mile automobile race for the amateur film championship of America. While not productive of any world's records, the contest developed into one of hair-raising thrills and kept the crowd on edge from start to finish. It was won by Arthur Hansen, the young and daring pilot of the Mercer, who nobly enough to enable him to catch Hansen and the latter thundered over the line a winner for his history Hansen was presented with the Barney Oldfield trophy, emblematic of the amateur film championship of America.

A special exhibition by Frank Jode, in his Stutz, another by Harry Hartz, junior national cyclemaster, and some comedy skits by the Keystone, L-Ko and Vogue comedians comprised the other important events on the program.

Two hundred yards behind him came Ashton Dearholt driving a Premier entered by William Russell of the American Film Co. of Santa Barbara. The only other contender, Wallace Beery, of the Universal Co., driving another Mercer did not finish, he having been forced out of the running in the sixth lap, when his car threw a rear tire.

The fact that there were only three cars in the race did not in the least detract from its interest. Beery drew the pole position, Dearholt the center and Hansen the outside. At the drop of the flag, Beery and Dearholt leaped into the lead together, while Hansen jockeying for a position remained in the rear. Rounding the first turn, however, the Ince driver forced rapidly to the front and assumed the lead which he never once relinquished to the finish.

The first thrill was furnished at the beginning of the second lap. Thundering into the turn at 70 miles an hour, Dearholt drew up on even terms with Hansen, which fact spurred the latter on to renewed efforts. He opened the throttle and the lit yellow Mercer sped again to the fore, leaving Dearholt to take his dust. But Beery apparently not content with last place, at this juncture, "stepped on it" and his Mercer immediately became a dangerous challenger for the lead. Hansen, however, maintained a steady pace and refused to give up his position and Beery fell into line with the white Premier.

Beery Has Narrow Escape
Perfecting the race, the three cars raced together. Then came the accident that brought the crowds to their feet. Beery, having dropped slowly back to a point some two hundred yards behind Dearholt, was negotiating the south turn at high speed when the right rear tire gave way and bounded high in the air and over the bank. The Mercer swerved and for a moment threatened to turn turtle, but displaying rare skill at the wheel, Beery steadied it and brought it safely to a stop.

The accident had no other effect on the two remaining drivers than to make them exercise especial caution in passing the stricken Mercer. Both Hansen and Dearholt, maintaining their original speed continued around the track in a mad dash for victory while the crowd was recovering its composure lost through the mishap to Beery.

As Starter "Ventura" McDermott gave Hansen the green flag, the young "Civilization" driver opened up and sped away from his competitor. Dearholt tried desperately to gain ground, but his Premier would not budge nobly enough to enable him to catch Hansen and the latter thundered over the line a winner for his history Hansen was presented with the Barney Oldfield trophy, emblematic of the amateur film championship of America.

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Hart To Be Seen In Mountain Story

William S. Hart will be seen on the Triangle program in a story that is distinct from anything in which he heretofore has appeared when he is presented by Thomas H. Ince in "The Apostle of Vengeance," a stirring drama from the pen of Monte M. Katterjohn.

"The Apostle of Vengeance" is a tale of Kentucky mountain feudists and has been handled, it is said, with all the realism that is famous as being characteristic of Ince productions. Its scenes are replete with tense dramatic situations and in settings of unusual picturesque quality, thus embodying the subject with two of the most important elements in photoplay production.

Hart will be seen as David Hudson, a minister who the oldest son of a sturdy Kentucky mountaineer. He is brought face to face with the monumental problem of choosing between avenging the death of his father, killed in feud battle, and abiding by the scriptural teaching that "Thou shalt not take vengeance." What his decision is forms the big scene of the story and how he succeeds ultimately in restoring order among the warring factions, is forcefully depicted throughout the remainder of the play.

In Hart's support will be seen such well-known Ince-Triangle players as

ANNA NILSSON



Talented Actress Who Is Co-Starring with Tom Moore in the Pathe Serial, "Who's Guilty?" a Tense Story of Crime and Circumstance.

Special Scenarios Society Will See "Common Law" First

Personality Stories to Feature Hochheimer Protege Are Completed

Two of the most capable photoplay dramatists writing for the screen have been working several months on a number of scenarios which will feature Little Mary Sunshine, the starlet recently discovered by the Balboa Company. They are Will M. Ritchey and D. E. Whitcomb, both of whom have an impressive list of screen successes to their credit.

When H. M. Hochheimer, who provides the Balboa Studio, realized the popularity of his four-year-old protegee, after the release of the live-action photoplay in which she carried the whole story on her babyish shoulders, via Pathe's Gold Rooster program, he immediately had his well-equipped scenarioists to work. They are preparing ten stories, from which the six best will be called.

Each one is to be built around the personality of Little Mary Sunshine. Considering that the child is exceptionally versatile, this gives the film dramatists a wider range than one would believe. Her powers of representation are far from limited. And best of all, what she does is done in a childishly fresh manner. She is never old in her playing, like so many other juveniles.

Will Ritchey has been Balboa's scenario editor for more than a year now. During that time, his authorship record has been advancing rapidly. Besides the two continued screen stories—"Who Pays?" and "The Red Circle"—he has written many notable multiple reel features.

Nona Thomas, Joseph J. Dowling, Henry Miller, Dick Gilbert, and Marvel Stafford. The production was directed by Hart and photographed by Joe August.

Clara Kimball Young and Robert W. Chambers Arrange Special Event at Hotel Biltmore

Three hundred of New York's famous Four Hundred will attend the private showing of Miss Clara Kimball Young's production of Robert W. Chambers' famous novel "The Common Law" to be given in the Italian Gardens of the Hotel Biltmore this summer. The idea was proposed by Mr. Samuel Bowman, proprietor of the hotel, by a number of his society guests and Miss Young and Mr. Chambers were requested to permit the affair to be arranged.

The interest in the coming production of Chambers' novel is keen among the society people of New York, with whom Mr. Chambers is a literary and social favorite and Miss Young is the idol of the screen. Owing to the war New York City and its neighboring resorts will be unusually crowded with society folk this summer, who in other years always disappeared abroad for the summer months. From these a carefully selected list of guests will be compiled.

Scores of society people who spend the summer on Long Island have already asked Mr. Bowman for invitations, intending to motor up to town the evening of the picture to be shown. The hotel management is arranging to engage a famous symphony orchestra to render the musical accompaniment to the picture. Miss Young and Mr. Chambers will both be present and are expected to make short speeches on the motion picture art and its relation to the literature of the future.

Del Ruth Talks About Scenario Construction

Literary Chief of Keystone Fun Factory Gives Reasons Why So Few Free-Lance Writers Are Capable of Supplying His Needs

The method of making a comedy from the time the idea is conceived until the finished film is ready to be shipped to all parts of the world, is the subject chosen by Del Ruth, managing editor and assistant manager of production of the Keystone Film Co., in a recent interview in which he incidentally explains why the rejection slip of the famous comedy company is so well known to scenario writers.

Although the scripts purchased by the Keystone Film Co. in the last two years can be counted on the fingers of one hand, Mr. Del Ruth deplored this fact, and expressed the wish there were some way in which he might be in such close touch with the free lance, some way by which the outside writer might know the requirements of the Keystone scenario so perfectly that the Company would be one of the larger, instead of the smallest, in the buying market.

Although in the prime of life, Mr. Del Ruth has a head full of experience, both with the Keystone and other large companies in selecting material for the director. Slightly in appearance, with a face on which the lines of care have not yet begun to show, Mr. Del Ruth has by a system of his own, succeeded in supplying the many Keystone directors with comedy scripts. Whether the system is good or not, the theatre-going public of both hemispheres can best judge.

Hard for Outsiders to Break In
Perhaps an idea of his method will illustrate why so few outsiders have received "Keystone checks." As a rule, the idea or basic part of the plot is handled by Mr. Del Ruth, sometimes in the form of an incident, or a scene from something the managing editor has just seen, for Mr. Del Ruth is a close student of human nature, or it may be the theme he wants for the director nearly ready with a completed story.

This decided, Mr. Del Ruth sends for two members of his picked staff of writers. This conference is usually very short. The writers are both given his idea in a very few words, then his characteristic "see what I mean" closes the conversation and the members of the staff set out to plot separately, as best suits their fancy.

It may be a day later, or even two or three, before the same two men will again be called into Mr. Del Ruth's office. His smile and "wall boys" is the signal, and each man reads a synopsis of his conception of the plot. During the reading, Mr. Del Ruth's face is a study. As he sits at his desk with eyes half closed, he reads the synopsis and the thought of chasing themselves back and forth through his brain.

The first man through, the second man reads his synopsis. As a rule, the ideas conveyed in the two synopses are good, but after they have been read and the writers commented, should their work deserve it, the mind of the master begins to expand and change and readjust the plot. At this point a shorthand expert is called in, and he reports the words of Mr. Del Ruth, as the latter reviews the plot with his writers, as carefully as any presidential inaugural address ever was taken. Mr. Del Ruth, after going over the details with Mack Sennett, then selects the cast.

The synopsis typed, the director who is to have the story, his assistant, and the writers are called together. At this meeting the director, assistant and cast are only an audience, as a shorthand expert reads the synopsis minute notes, while Mr. Del Ruth rehearses the story.

So you see, the director takes this company and the synopsis as rehearsed and goes off to make his picture. This takes one, two or three days, and sometimes many more. The director satifies, but the managing director, Mr. Sennett, and Mr. Del Ruth are again in to review its rehearsal. Again the shorthand expert is present and, as thought suggested, notes are made for the continuity. The director is then instructed to follow this continuity, and asked to estimate when he will have the picture finished.

"So you see," Mr. Del Ruth smiled, "it is rather hard to find a script in the outside market which will fit our requirements. This is another reason why you never see

the name of the author on Keystone comedies. We are all the authors, and I try to find the time to work with and personally aid every member of my staff."

The general supervision of Mr. Del Ruth does not stop when the director begins to produce the story. Strategically enough, he spends much of his time in the projecting and cutting rooms. There he watches the story unfold on the screen, again often making suggestions, changes and eliminations. But his own words are the best.

"My anxieties do not stop there," he said. "I am frequently tapped on the shoulder and asked advice concerning business in that same story while under course of production. It is sometimes amusing to have to pause to recall just what story this one of our directors is referring to. These incidents cannot exactly be called interruptions, as they are expected of me, and I have accustomed myself to them and try to be ever prepared to lend the aid asked of me."

"The cameramen carry out their instructions and turn in photographed stuff each evening, which makes it possible for their efforts to be reviewed in the projecting room the following morning. This generally happens during the hours that our friends are enjoying an excellent dinner."

The Projecting Process
"In the course of the rough film projection, notes are again made. It often follows that pieces of business have not been carried out with the original plan. Therefore, 'retakes' are sometimes necessary. In an instance of this kind, the attention of the director is called to it the following morning. He only cites this to show the close touch we keep upon the production until the actual day of completion."

"When the story is photographed it represents a negative length of several times the released length required. A cutting sheet is then dictated and the cutter follows instructions in the assembling. This film is run several times, and at each projection, its length grows several hundred feet shorter, until the desired footage is obtained, whereupon first title notes are taken, as all gather for final projection."

"It is my task to call the spots in the projection where titles should go, and these notes are taken by my side, after which the writers are assembled, and each given a sheet upon which they are to write the titles and the disposition of same. This is to guide them in their efforts to secure suitable titles for the film."



Charles Chaplin, Mutual's \$670,000 star, who as "The Floorwalker" has stopped traffic on Broadway, Los Angeles, for three weeks will do it again next week.

BLANCH SWEET, who will be seen on Broadway next week in her latest starring vehicle, "The Thousand Dollar Husband."

PHOTOPLAYERS' WEEKLY

Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.
217 Lissner Building, 524 South Spring Street
Los Angeles, California.
Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class.

Robert B. Broadwell, Publisher and Editor
Associate Editors
Signal Studios
Fine Arts Studios
Ince Studios
Horsley Studios
World Corp.
Vilgraph Studios
E. & R. Studios
Keystone Studios
Official Photographer

Cates and Robinson, Attorneys

Single Copies Five Cents
One Year \$2.00

Make all checks payable to Photoplayers' Weekly Publishing Company.
Advertising rates upon application.

Saturday, June 3, 1916.

PHOTOPLAY "VIEWERS" OR "AUDIENCE"

A correspondent of the Photoplayers' Weekly advances claims for a new word to add to the glossary of the motion picture industry. He writes that for some time he has been of opinion that the editors and other writers in motion picture publications have fallen into error in using the word "audience" to designate the assemblage of people in attendance at a motion picture show. It has occurred to him that the proper name for such assemblage should be "viewers," and believes his view is endorsed by the definitions of "audience" and "viewer" as given in the Century Dictionary and Encyclopedia. Admitting that the word "viewer" is as fond in that publication was created to define "one who surveyed" (meaning looked things over), he asks, "Is not that what the people in a motion picture show do? They look, they use their eyes, they see; there is nothing for them to hear, they do not listen, which are the acts of an audience. They view the scenes before them, therefore they are Viewers."

Our correspondent then goes on and quotes from the Century Dictionary the various definitions in support of his contention, as follows:

Audience—

- (1) The act or state of hearing or attending to words, or sounds; the act of listening.
- (2) Liberty or opportunity of being heard; liberty or opportunity to speaking with or before, as before an assembly or court of law.
- (3) A hearing, an interview, a conference.
- (4) An auditory, an assembly of hearers.

View—

- (1) The act of viewing, seeing, beholding; examination by the eye; survey; inspection; look; sight.
- (2) The act of perceiving by the mind, etc.
- (3) That which is viewed, seen or beheld; something which is looked upon; sight or spectacle presented to the eye, or the mind; scene, prospect.
- (4) A scene that is presented by painting, drawing or photography; a picture or sketch.

On View—Open or submitted to public inspection; exhibition to the public; as pictures placed on view.

View—

- (1) To see, look on, behold.
- (2) To examine with the eye; look on with attention, survey, peruse.
- (3) To survey intellectually, etc.

"When we view an object as a concrete whole we apprehend it."—J. Sully, "Outlines of Psychology."

Viewer—

One who views, surveys (looks over) or examines. "For I will be a judge of your goods, for the same you will be a viewer of my life."—Guevara Letters, 1577.

The correspondent then concludes:

Admitted that the occupation of a "viewer" was an Old English one, being an official appointed to inspect or superintend, an over-seer, is not the only name that properly can be given those who view motion pictures, and therefore the more modern word and the most applicable for the modern innovation? the audience hears, the viewer looks, sees.

The subject is open for discussion, and Photoplayers' Weekly would like to hear from others.

DO YOU KNOW THAT:

- Bennie Zeimann has not cast his first vote yet?
- Alice Brady was tutored for a social life—and went on the stage against her father's wish?
- Barney Barnard is a Native Son and is out of sunny California for the first time?
- Thomas A. Edison is working on a new and more satisfactory camera?
- Mary Miles Minter has been fourteen years old for five years? And that her real name is Juliet Shelby and she was a stage player at the age of twelve?
- Maestron is fond of cats?
- Lorna Volare is the youngest actress in the world—age three?
- Theda Bara has learned to speak French in five months?
- Carlyle Blackwell can trace his ancestry back to the Mayflower? race's dignity?
- Art Hanson won the ten mile race as the Civilization "Kid"?
- A Louisville girl, Helen Arnold, has been selected the most beautiful photographic type by William A. Brady?
- Kerr O'Hara never takes his hat off while working?
- John Ince made a picture, "The Cowardly Lion," with two hundred double exposures?
- Elsie Callaghan is the sister of a "leuth"?
- Vaudeville managers are anxiously endeavoring to get Clara Kimball Young, Alice Brady, Robert Warwick and Gail Kane for their theatres, but to no avail—they love their silent art!
- Milton Fahrney eats but one meal a day?
- Montgomery Roosevelt, the noted artist, is painting Kitty Gordon's picture. Her daughter and her famous Russian Hound are in it?
- Doris Kenyon is going to open a penny lunch room near the World Film studios in West Fort Lee, N. J., for the extra people's benefit?
- Maurice Tourneur is working on two pictures, "The Velvet Paw" and "Reparation"?
- Albert Capellani is directing Clara Kimball Young in "The Dark Silence"?
- William A. Brady has been a Theatrical manager for twenty-six years?

Cub Anniversary Brilliant Affair

Three Hundred Persons Make Merry in Honor of Director Fahrney and His Company

A celebration in honor of the fifth anniversary of the Cub Comedy company and the successful completion of half a hundred pictures is as many weeks was held at the David Horsley studios, the guest of honor being Director Milton H. Fahrney.

The big stage at the north end of the big plant was transformed into a huge ball room and when the festivities started fully three hundred persons were present, the assemblage being composed of the entire working force of the studio as well as many prominent lights of the film colony of Southern California.

David Horsley, sole owner and director general of the studios, planned the event, in recognition of the faithful services of Mr. Fahrney and his associates. Mr. Horsley had intended to be host but owing to the necessity of his having to leave the city on important business a few hours prior to the celebration, his place was taken by Mrs. Horsley, who acted as hostess.

Sharing the glory of the occasion with Mr. Fahrney were five members of the Cub Comedy company, who made up the cast of the first picture a year ago. This honor fell to George Ovey, star of the company, Louis Fitzroy, assistant to Mr. Fahrney; Janet Sully, Jefferson Osborn and Ross Fisher, the cameraman who earned the crank throughout the entire five thousand scenes or more used in making the fifty productions. One of the surprises of the evening was the appearance of the Cub company band, consisting of twelve pieces, under the leadership of



George Ovey, Famous Cub (Mutual) Laughmaker.

George Ovey. It was the first public bow of this aggregation and they made an excellent showing from the start.

A program made up of talent from the celebrating company occupied a good portion of the evening, it being so arranged that it alternated with the dances, thereby making the activities continuous. At midnight the grand march took place, the procession being headed by Mr. and Mrs. Fahrney, followed by the Cub band and rest of the company.

Although Mr. Horsley was speedily eastward at the hour of the celebration, his thoughts were with Mr. Fahrney and the Cub Comedy company, for a lengthy telegram of congratulations arrived during the progress of the evening and when the gathering was enthusiastically received.

The program of entertainment consisted of George Ovey, original songs and dances; George George, baritone solos; Frederick Montague, readings; Louis Fitzroy, baritone solos; Miss Doris Baker, Scotch dances; Bob Kenyon an original poem constructed about the Cub company, and William Clifford, who offered the "death scene" from Sir Henry Irving's famous play, "The Bells."

John Jasper Replaces Bert H. von Klein

Bert H. von Klein, since last October general manager of the David Horsley motion picture studio, has severed connections with that institution.

David Horsley, sole owner and director general of the studios had indicated Mr. John Jasper, formerly the purchasing agent at one plant, to the position made vacant by Mr. von Klein.

In discontinuing, Mr. von Klein stated that he had no time to spare for the future but is negotiating for a similar position with other Southern California's film concerns.

Henry Walshall generally disappears on days he is not working and when shooting is permissible he shoots, and when it is not he fishes. He is well known at the sporting centers which lie within a day's journey from Chicago.

Balboa Bunch Bathe For Studio Trophy

Henry King the Winner—Ruth Roland Lands a Second Place

Balboa's annual plunge party in the Long Beach natatorium developed as a new contender for swimming honors in Henry King, the film star. Before location just a few blocks from the Pacific Ocean, sea attacks at this studio have daily opportunities to immerse themselves in aquatics. Hence there many strong swimmers in the lot.

But Henry King had no trouble in pulling away from the bunch and now he is thinking about entering contest Pacific Coast championship contest which will be held this summer. The purse hung up by the Balboa studio, which King won, he promptly turned over to the Amateur Athletic Union.

The women's race was won by Mrs. W. A. S. Douglas, who had just a shade the better of Ruth Roland. The latter has just won two cups for her ability as a dancer. She was eager



RUTH ROLAND.

to prove herself as clever in the water as she is in the "Red Circle" star to win.

Ball honors went to the veteran Daniel Giffith, who had many of the younger people puffing. Tub honors were divided between Myrtle Reeves and Philo McCullough. Director Reeves Eason took a spill into the pool before he could get his bathing suit on.

This was the second social feature at the end of a series of photo plays. Several weeks ago, a roller skating party was given. The next thing in the way of a moonlight dance on the bay. Norman Manning, president and general manager, graces them with his presence and participation.

Two Great Releases By Lasky This Month

Two elaborate productions will be released by the Jesse L. Lasky Feature Play Company on the Paramount program during the month of June. They are Fannie Ward, in "A Gutter Magdalene," released June 1st, and Victor Moore, noted for his screen characterizations of "Chimie Fadden," in "The Clown," released June 19th.

Fannie Ward's starring vehicle is the first of a series of photo plays written for the Lasky company by the well known American dramatist, William Mack, author of "Kick In" and other Broadway successes. As the young woman whose sins of scarlet are washed away in the environment of Salvation Army rescue work, "A Gutter Magdalene" essentially is one of those stories the first telling of which is most successful on the screen. It is a play of action and considerable scope within a moderate period of time duration with a less interesting and clever characterizations. Miss Ward brings to this picture a fame as a screen star wide established by reason of her Lasky successes. Her supporting cast includes Jack Dean, Charles E. West, Lucien Littlefield, Gertrude Keller and other members of the Lasky company.

"The Clown," in which Victor Moore is the star with the support of Thomas Meighan, who is featured in this production, Florence Daguerre, Ernest Joy, Tom Forman and Gerald Ward, is a story of circus life written by William C. De Mille. The story is of gripping appeal as it tells how the children's idol risks his life to save one of his little admirers and later sacrifices his career to protect the honor of another. How he tries to better himself, and how he leaves the woman he has married to protect that she may turn to the one she loves, is told in a number of unusual and startling scenes.

Almost all of the Fine Arts players live in California bungalows. The latter and cranes are characteristic of California.

NEXT WEEK AT THE LOS ANGELES PHOTOPLAY HOUSES

- MAJESTIC—Broadway near 9th—Beginning June 6—Mats. 2:15, Nights 8:15
Fine Arts Cinema Production of "MACBETH"—Nine Reels
SIR HENRY TRETT as Macbeth's GONSTANCE COLLIER as Lady Macbeth and All-Star Cast. Mats. 2:30, 5:00; Nights 7:50, 10:25.
- WOODLEY—Broadway near Ninth—Begins June 5—BLANCHE SWEET
In Lasky-Paramount Production, "THE THOUSAND-DOLLAR HUSBAND"
Also a New Burton Holmes Travel Picture
11 a. m., 12:30, 2:30, 5, 6:15, 7:40, 9:15 p. m. 10c—20c—30c
- TALLY'S BROADWAY THEATRE—833 South Broadway
Home of the World's Greatest Theater Pipe Organ
Beginning June 5—ROBERT WARWICK in "SUDDEN RICHES"—6 Reels
10:30 a. m., 12 m., 1:30, 3, 4:30, 6, 7:30, 9 p. m. 10c—20c—30c
- ALHAMBRA—Miller's Hill St. Theater—731 South Hill St.
Beginning June 5—KITTY GORDON in "HER MATERNAL RIGHT"
Added Attraction—Second Episode "SECRET OF THE SUBMARINE"
11 a. m., 12:45, 2:30, 4:15, 6, 7:40, 9:15 p. m. 10c—20c—30c
- MILLER'S—842 South Main St., FOX PHOTOPLAYS—Beginning June 5
VIRGINIA PEARSON in "HYPOCRISY," an Original Screen Drama
Added Attraction—"MUTT AND JEFF" as "THE INTERPRETERS"
11 a. m., 12:30, 2, 2:30, 5, 6:10, 7:40, 9:15 p. m. 10c—20c—30c
- NEW GARRICK—Cor. Eighth and Broadway—Beginning June 5
Last Week to Laugh at CHARLIE CHAPLIN in "THE FLOORWALKER"
Extra Attraction—HELEN HOLMES in "WHISPERING SMITH"
Shows, 11 a. m., 1, 3, 5, 7, 9 p. m. Prices, 10c—20c—30c

Benefit of Actors' Fund OF AMERICA

Majestic Theatre
Broadway, Near Ninth

Monday Night Only, June 5
Stupendous Dramatic Production of
"Julius Caesar"

Repeating the recent outdoor performance given in Beachwood Canyon, Hollywood, and with the same cast including
Tyronne Power, Theodore Roberts, De Wolfe Hopper, William Farnow, Frank Keenan, Sarah Traux, Constance Crawley and others.

Admission Prices, \$2, \$1.50, \$1 Boxes and Loges, \$25

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Star of the East May Shine Here

Jack Sherrill, co-star with Alice Brady in "Then I'll Come Back to You," arrived at the Hollywood Hotel from New York City last week, and is an interested visitor at the studios of the Southern California film colony. Young Mr. Sherrill, in little more than a year before the camera, has made an especially excellent reputation in Eastern studios for his ability in "young boy" roles. He belongs to the Ernest Traux

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Lasky Tells Women Of Duty to Seen

Famous Producer Pleads for Co-operation of Mothers at New York Convention

In a short address before the Theatre Club of New York at the Hotel Astor at which the present representatives of more than one hundred women's clubs throughout the United States are now meeting, the New York Biennial Convention, Jesse L. Lasky, the well known producer of feature photoplays, declared that the women of the nation have a specific duty to perform in behalf of the betterment of the Lasky picture, remarks were enthusiastically and unanimously endorsed at the meeting.

Fully two thousand women attended the meeting which was held in the ball room of the Hotel Astor. It was the first time in the history of the Club that it had seriously undertaken to discuss a photoplay and its members could in some way lend their support for the betterment of the art. The discussion was led by Mrs. Jane Stannard Johnson and followed the presentation before the entire audience of the Lasky picture, "The Cheat," and short addresses by the star of the picture, Miss Fanny Brice, who was the guest of honor at the meeting, and Mr. Lasky.

Mr. Lasky declared that the motion picture at the present time is undoubtedly occupying more thought than any other single mode of expression in the world. There are many men and women, he said, "working earnestly and sincerely for the motion picture who honestly believe that they are employed in the greatest of all arts. The motion picture embraces the art of painting, acting, motion and, I might say printing. Its field includes the place occupied by the newspaper, the magazine, by the novel and drama. I wonder if you here realize also that the universal appeal of the motion picture is the human emotions which the photodrama embraces are universally understood."

Mr. Lasky should like to endorse unqualifiedly the thought Mrs. Johnson just expressed in regard to the entire motion picture for children. Children compose an appreciable share of the audience of the country, and the greatest part, but a part big enough to be reckoned with. The problem of the producer is to meet with a convincing entertainment interesting to adults, suitable for children and passable before motion picture purveyors. The men and women of the United States, particularly the women in their field as guardians for their children, exercise a very direct censorship over the matter of what kind of books the children are permitted to read. Likewise, they exercise their guardianship as guardians of children should exercise their authority over what kind of motion pictures the children should see. This is the broad and liberal point of view on the matter of clean motion pictures and the support, I am sure, of the producers."

Balboa Brevities

Balboa continues to enlarge. It has just acquired adjacent property where another warehouse is to be erected. A recent addition to the property department, which consisted of more new furniture than is carried in stock by all the furniture stores in Long Beach, Cal., where the studio is located. The Balboa "prop" rooms have long been the wonder of all picture producers who have seen them. Despite their seeming completeness, they are being steadily added to, and can't get too much equipment, says H. M. Horckheimer, head of the Balboa Company. "Props are a studio's best asset."

Henry King of the Balboa forces, being the only actor-director to have directed motion picture work at the San Diego Exposition recently, was honored by the management in being called on to stage a scene for the multitude which assembled. With the assistance of Ruth Roland, who has been through one of the moments of "Who Pays," the production which made Balboa famous a year ago. The scene will be shown on Pathe Weekly in the near future.

"The only bad thing about playing in pictures," said Mollie McConnell, Balboa's premier character woman, recently, "is the fact that you have a steady job. That's something new for an actor. If you make good before the camera, you have a steady job. In the old days, of the spoken drama, it was just the other way around. It was the actors who were the odd men out and the people that he really knew how to stand."

Balboa studio attaches opened their summer social season last week with a roller skating party. It was tented by the company with a few being Brothers, sole owners of Balboa. They chartered the Long Beach rink. Norman Anderson, manager of Balboa, formerly roller-skating champion of California, gave an exhibition of fancy skating, and received a big crowd of on-lookers on the rollers and then showed the people that he really knew how to skate.

Since the wonderful success of Balboa's recent production, "The Man Who Bought the Moon," which featured the baby star who will henceforth be known by that name, the producing company has been receiving a great many requests to find out innumerable children. Found parents bring them to the Long Beach studio. The president Horckheimer's mail has increased in part by the country. All are sure that their youngsters will make an equal hit. Perhaps, actually, already, a number of them have been placed in a room with a hundred children on the screen who have established themselves in the nation in the past. The starlette has been hailed as being in

Rolin Film News

There may have been burlesques on different operas and plays, but when Lonesome Lake and Bobo Daniels made a comical burlesque on Julius Caesar, they made a Phunphim that will cause a new kind of laughs per foot. Every member of the cast under the direction of Hal Lloyd, the director of the picture, is a funny incident. In one scene where the character of the play, Lloyd as the lonesome boy drives one of the vehicles through a scene. When the car was being driven, the lonesome boy, who was in the car, was caught in the chandelier, the animals ran wild into the fountain, wrecking the car and the chandelier, and all over the stage. This accidental piece of film, taken while the camera was left in and it adds to the comedy.

Dwight Whiting is making a name for himself as an owner of classic automobiles. Early this year he had a Mercedes. Later he traded it for the art model, then the new model recovered, and later sold. Last week he bought a new Overland roadster, but not being satisfied with it, he turned it over to his mother for her personal use and invested in a new Buick housewreck which he and his wife will keep for good. But he changes his mind so often that no one knows who is coming to the studio to drive a brand new car or arrive along side of the entrance.

One night last week Harry Todd, who is one of the comedians in Phunphim, entertained the studio players with a brand new sketch. He and his wife gave when they opened their new bungalow near the studio on Monday night. The sketch was a comedy, and the studio players and everyone in the time of their life. There is a great contrast in the street scenes of the studio. The boulevard where the Rolin studio is located. The plant is the greatest of the studio, and the street is a graveyard, where nothing ever happens. The studio was not so much a scene of the hazardous stunts Hal Lloyd and his followers have to do, because they always come out alive.

One afternoon this week when the Rolin players were on location for a scene in Julius Caesar, a group of thieves entered the studio and went through several of the dressing rooms and stole a number of the studio artists. Bobo Daniels lost a purse with a few dollars together with a number of the studio artists. Jim Crosby, head of the cinema department of the Rolin Co., is guarding his camera day and night. He received a handkerchief after this week from some person who was desirous of securing one of the imported French cameras that he uses, and when he refused the man said that he simply had to have one of this certain make. Crosby does not fear anything, but "Safety" first.

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Although 3000 miles away, H. M. Horckheimer, president and general manager of the Balboa studio, wired George M. Cohan to bid in the picture which he made recently when the ticket auction for the Friars' Frolic was held in New York. An enthusiastic member of the organization, no distance is too great to lessen Mr. Horckheimer's interest in the activities.

Zada Marlo, who dances in Balboa films, is proud of having been singled out by Elsie Janis because of her resemblance to Mary Pickford. The latter, starting in the bottom of the picture ladder, Miss Marlo is ambitious to climb to the top rung, which her photoplay traces.

Balboa has a suave "heavy" in George Thielen. His time has been spent in all-trials. This experience now stands Thielen well in hand, for he has a wonderful record to draw on for characterizations.

Henry King, whose production of "The Man Who Bought the Moon" is being shown at the Long Beach rink, is combined with the wonderful manner in which he brought Baby Ruth to the studio. He is now prominent, is now both directing and acting again. The public will be glad to hear that to this there is no doubt that Roland will be starred with him in some forthcoming features. They are one of the most attractive couples on the screen.

"Sunshine in the Anderson, dainty star of the western Vitaphone Company, was "under fire" for her first time this week at Los Angeles theater at the conclusion of a run "Miss Adventure," a comedy in which she played the lead. Miss Anderson made a pretty good piece from the stage, thanking the audience for his enthusiastic reception of the comedy, and ended the picture with a laugh by her simplicity and charm.

Howard Hickman, who played the strong role of Count Ferdinand in "Civilization," went to San Jose with Bessie Barricade, his wife, to visit the family. He was in the audience to speak on motion pictures at the San Jose High School and received a big crowd of on-lookers on the students and grown folk who gathered to hear him. Hickman gave a most interesting talk. The couple enjoyed their short holiday.

We are always for you to like The Photo Players' Weekly as an entertaining and valuable visitor to your home. Material evidence of your appreciation will be appreciated.

Vogue Studio News

Director Jack Dillon and Cameraman McGinnis acted Main Host last Saturday night to the members of the Vogue Company, the occasion being a dance and lunch at the Pinks Arms. There were about one hundred guests present, and again the venerable Paddy McGuire distinguished himself, this time as a Hula-Hula dancer.

As the new Santa Monica boulevard car is nearing completion and the cars are still under construction, it will soon be time for Arthur Moon to look for another alibi for being late.

Director Jack Dillon is not very fond of this picture and seems to have assumed a very melancholy disposition. Perhaps it is because Mrs. Jack is expected to work at the San Diego Fair and no one can cook corn beef and cabbage like her.

Ken Glen Gardner, who suffered a severe sprained back last week, is rapidly recovering. The studio doctors are "surely rough." This no one will dispute.

LOST—Two perfectly good comedians somewhere between Hollywood and the studio. A liberal reward for their return.

Such as "it" was about to adorn several of the local newspapers this week, but the parties in question arrived at the studio last night, tired and hungry and in time to have the night watchman offer his condolence and share his midnight lunch with them. Paddy McGuire and Ben Turpin were left on a country location several miles from the city and financial embarrassments, while Dillon went to the beach to shoot several water scenes for "Hired and Fired," with the understanding that which Cleo Madison is preparing for a two-reel comedy, written especially for him, to be produced by the studio. Good auto-Grassy will have opportunity for another of his striking character makeups.

From the mining town of Colterville, California, to the Yosemite Valley, words come that J. Warren Kerrigan and his company are facing daily hardships. Because of the usual tax put on the village's accommodations, the players have had difficulty finding the place to sleep. The grub at various times has run low. Kerrigan, however, says he is not complaining. He is at work on some great fishing. He is at work on a Universal five-reel feature, "The Beckoning Call," written by F. McGrew Willis.

Could half the nation see Ben Turpin and Paddy McGuire in their sailor regalia, Fruit and Intrigue, and hear them do their good show, they would stand up and shout, "Who said our nation was in danger!"

Notes of the Players

Albert Russell was appointed by Director Wallace Beery of the Universal Company as co-director in the picture in which Mr. Beery will take the lead. In the Carter and Glean series, which Mr. Beery is directing. Mr. Russell will act as assistant director.

Richard Stanton, the newest recruit to the Fox producing staff, has taken his first steps in the picture. A few days to film some big scenes in their current feature. Mr. Stanton made remarkable strides in his profession and has never known what it means to look for a position.

Directors Harry Carey and George Marshall have completed a one-reel Western, "The Claim Jumper," with Olive Fuller Golden, and supported by Joe Rickson and H. F. Crane. The story is by George Marshall and W. B. Pearson, and is entitled "The Claim Jumper," with the bottom of the Carey productions.

Miss Cleo Madison and her co-director, William V. Mong, have completed "An Eye for an Eye," in two reels, featuring Miss Madison, and the story is by George Marshall and W. B. Pearson, and is entitled "The Claim Jumper," with the bottom of the Carey productions.

To D. F. Whitcomb belongs the credit for the picture which he produced, "The Claim Jumper," with Olive Fuller Golden, and supported by Joe Rickson and H. F. Crane. The story is by George Marshall and W. B. Pearson, and is entitled "The Claim Jumper," with the bottom of the Carey productions.

Each morning on one of the highways leading to the Pacific from Los Angeles glides an auto in which a woman, cloaked in motor robes, is driving. Underneath the robes, if they were pulled away, would be a attractive bathing suit, made also for practical use. The fair motorist is Bessie Barricade, star of the picture, who takes a daily dip in the surf before going to the Kay-Bee studio. The car is a motor, and the cold water aids her in her strenuous work and Miss Barricade declares she won't give up her plunge for anything.

George Sargent, who is directing "The Secret of the Submarine," a serial, being produced by the American company, found new use for his strength this week when he crossed hand over hand along a cable which had been stretched over a chain 300 feet wide. The "stunt" really was perilous, for the scene was such that no safety belt could be used. Chatterton was urged to use a "double," but insisted on doing the trick himself. Just made the stunt, and after his experience, Tom was buried to his neck in quicksands and then dragged out. Such is the life of a "movie" hero, but Chatterton says he enjoys the escapades.

So little Miss Mabel Condon has added photoplay writing to her other accomplishments. Her first five-reel serial, "The Secret of the Submarine," is being produced by William Russell, who takes a dual role in it. Miss Condon is the most dramatic Mirror on the Pacific Coast.

News of Film Players

Little Vola Smith of Universal City, who plays leads, declares that hereafter when she has to work on rocks she wants ropes tied about her, in case of a fall.

While filming a scene in "The Fourth Tree," under the direction of Clifford Kitch, the pretty actress lost her balance, tumbling over the rocks and falling into a stream of water below. Two of the men of the company immediately jumped into the water and pulled her safely ashore, but not before she had been thoroughly drenched and painfully scratched.

"If we keep on we'll soon have enough pianos to stock a piano house," remarked Charles Rankin, manager of productions at Universal City, several days ago.

This remark was uttered by the busy production chief of the Universal Company's Pacific Coast studios when he saw a truck carrying three new pianos stop at the entrance to the property rooms of the Western plant. The three instruments—two grand and one upright—had arrived from the firm of Krane, Bach and are among the very best this well known house manufactures.

A visitor to the Balboa studios at eight o'clock one morning happened on Will M. Ritchey, the successful photoplaywright. Ritchey was working hard. Business called the same visitor to the studio at eight in the evening and there was Ritchey still working hard. When the studio manager was asked what the writer was doing, he said: "Oh, that is his way of taking a holiday. We have our work watches in two shifts, one to let him in and the other to let him out when he leaves."

Bertram Grassy of the Universal has just completed his work on a strong part in a western drama in which Cleo Madison is appearing and is preparing for a two-reel comedy, written especially for him, to be produced by the studio. Good auto-Grassy will have opportunity for another of his striking character makeups.

From the mining town of Colterville, California, to the Yosemite Valley, words come that J. Warren Kerrigan and his company are facing daily hardships. Because of the usual tax put on the village's accommodations, the players have had difficulty finding the place to sleep. The grub at various times has run low. Kerrigan, however, says he is not complaining. He is at work on some great fishing. He is at work on a Universal five-reel feature, "The Beckoning Call," written by F. McGrew Willis.

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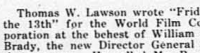
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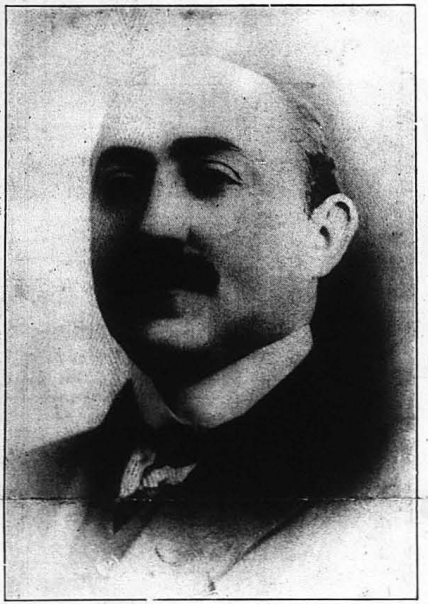
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Brain is Going to Rule In Photoplays of Future

Directors Must Interpret the Ideas of the Author of the Photoplay Story, Declares One of the Greatest of American Producers



WILLIAM FOX

Who Says Brains Will Rule in Photoplay Making of the Future

William Fox—no further introduction necessary—has sounded a new note for the betterment of the photoplay in the following views. Being conclusions based on years of experience of a successful producer, they are worthy of serious consideration by those who are earnest in their endeavors to make for the greatest continuous and substantial returns from their productions and join with others of like temperament to give the photoplay industry a high place in the amusement features of the time.

In many directions I encounter the seeming feud that exists between the writers of moving picture feature scenarios and those who are employed to produce pictures, the directors," says Mr. Fox. "I am also asked at frequent intervals to give my personal opinion of the relative importance of the author and the director in the making of pictures. I have determined to do this because I would like the authors of America, both screen and literary writers included, to know my views.

"The scenario is the basis of all good pictures.

"The creative brain that first conceives a story knows more about that story than anyone else can possibly know.

"The director who is to take the creative idea of another person and make it into a picture is, for a moment, secondary except where the director is also the author of the script and is going to place his own creation in the film.

"The man or woman who both originates and then produces novel ideas in a picture is a capable and big figure in our picture industry, if the original ideas themselves have sufficient worth to commend them to the attention of people.

"Ruination from Poor Direction

"I have almost no patience with the squabbles that arise between author and director. I have seen, in almost hundreds of great works ruined or badly mutilated by poor direction, or by direction that seemed incapable of understanding what broad minds had conceived and written.

"In my own case I employ and pay directors liberally and I expect them to possess sufficient imagination to go even beyond what an author has written down for their guidance. If they lacked this capacity and were incapable of projecting their vision and imagination ahead of the scenario writer, I would wonder, as any producer would, whether the directors were even necessary. If they lacked these capabilities they would have no place in our industry and authors would be engaged as directors of their own scenarios.

"I have a word or so that I would like to say to the directors of pictures; I have said this many times to my own directors, viz:

"Brain is Going to Rule

"Brain is going to rule in motion picture authorship and motion picture production. The brains that have made the literature of the past in all languages and the brains that are making the literature of this day in all lands are not to be flouted or treated with contempt by those of us who have engaged in the task of translating the world's best thoughts into the pictures that the rest of the world will see for years to come.

"Certainly, I shall never be the one to say, or think, that those of us who are now making pictures, and the men we hire to produce them, are superior in insight or vision to the authors who place the thought and imagination of the world between the covers of books.

"We need in motion pictures the biggest brains in the world. I would like to be able to say and I hope to be able to say before long that I have the twenty or thirty or fifty biggest brains in the world on my payroll. I have some of them now and I shall meet still more men and women such as I have described. When I do I shall engage them on a satisfactory and remunerative basis.

"Will Not Permit Mutilation

"When I get them I have one assurance to offer all of them, and that is: I will not let their work be mutilated. I will see that the very best that is in them finds expression in the pictorial reproductions of their thoughts, and I shall hope and expect them to contribute to the permanent history of the screen things that will make my name entitled to the respect and attention of educated, well-bred people for generations to come.

"I want to be judged some time in the future, perhaps after I have gone, not by any of the work that is being done today by our producers, but as a producer who found and gave vision and opportunity to the screen to people as worth while in a literary sense as the Galsworthys, the Masterlincks, the D'Annunzios, the Robert Herricks, the Dreisers, the Edith Whittens, the Gertrude Athertons, the Hauptmanns, the Sudermanns and the Gorkis of our present day.

"Opportunity lies ahead for some producers and I, for one, am going to take advantage of it. All over America there are new brains, new ideas, new men and women desiring to be worthy of being heard, and I for one intend to hear them and give them introduction via motion pictures to the people of all civilized lands."

CENSORS REVERSED

FOLLOWING closely upon the order of the highest courts of Pennsylvania prohibiting the lower courts from overruling the decisions of the State Board of Censors, unless such decisions were clearly an abuse of discretion, Judge Anderson, presiding in the Philadelphia Court of Common Pleas, last week handed down a ruling reversing the action of the Pennsylvania State Board of Censors in demanding a series of eliminations in the Lubin, L. S. E. feature, "Dollars and the Woman."

In the decision, which is a sweeping condemnation of the censors, and a most complete vindication of this production, the Court holds that the Board "abused its discretion and acted arbitrarily and oppressively."

In the opinion of the Court, which is important as precedent in other appeals of like nature, "an inspection of these pictures cannot fail to convince any unbiased mind of the purity of the underlying character of the pictures; they illustrate and satisfy it that the tender pathos of the plot absolutely precludes the impressions and suggestions imputed by the cen-

sors to the features that they have condemned.

A careful study of the testimony adduced by a professional view as an expert in the future whose elimination has been directed, the board acted on the theory that all references to such matters as motherhood and to things not usually spoken of with great freedom is debasing and will probably conduce to immorality. Such a proposition is, of course, altogether too broad. Its adoption as the basis of a hard and fast rule of condemnation is manifestly unreasonable and absurd. In applying a rule so established to the scenes and sub-titles whose elimination the censors have ordered in this case, the board palpably erred."

The opinion is regarded, in film circles generally, as a most important and victory not only for the Lubin and L. S. E. companies, but for moving picture interests as a whole, because it offers the first hope of any restraint upon the actions of the Pennsylvania Board of Censors, since the ruling of the Supreme Court giving the seemingly unlimited power, went into effect.

Unbelievers of Film Cost Given a Jolt

W. A. Brady Quotes a Few Items in Connection With His Productions—Will Give More

A New York daily paper, in an interview, questioned the fact that film concerns announce hundred thousand dollar productions. In part it said: "This business is far too big for the producer to keep harping on the cost of production."

For the benefit of that paper and the readers thereof, William A. Brady, head of the World Film Corporation, quotes a few figures from the incidental cost of producing a five-reel picture. Says this gentleman: "For 'La Boheme,' an entire village, representing the Latin quarter of Paris, was built. Five hundred and a few days' usage. Twenty stucco houses were built and over two hundred costumes of the period 'La Boheme' were made to fit types of players. A period expert, connected with one of the largest Fifth Avenue houses was engaged and at a good salary, made a daily trip to the studio and inspected settings, furniture, costumes and incidental properties. One structure, representing the study to apartments of the Bohemian Spirit, was four stories high and cost \$6000 to build."

"In Friday the 13th," another World production, three hundred people, exclusive of Robert Warwick, his seven principal supporters, Emil Chautard, the director and his staff, worked at the Hotel Astor all morning Sunday, May 14th, making scenes for use in this Lawson story. The entire south wing of the big hotel had to be wired and specially lighted and then removed within an hour after the work was completed.

"Hedra's Gail Kane and the other players in 'The Velvet Paw,' journeyed to Washington, D. C., where they expected to remain two days to secure pictures in the Capitol grounds. Seven days of rain and two cloudy days made the players remain there almost three weeks, with the result that what should have cost a thousand dollars at most, cost many times that."

Mr. Brady is at work on a brief entitled "Inevitable Production Expenses," which will probably be widely published; after that some smart fellow, who can foresee calamity, disaster, sunless days and unending actors and actresses, can make a million dollars a year, just sitting down, looking up at the wall and thinking heavily.

AL LEVY'S NEW TAVERN

Al Levy's new tavern at Watts opens on the evening of June 15th with a special dinner. This dinner will be served between 7 and 10, during which time there will be dancing and other special amusements.

MARGARET GIBSON
Starring in Horley-Mutual Productions.

Jack Longman Saved From Watery Grave

Rehearsing the Actions of a Drowning Man Brings a Hero to His Rescue

Jack Longman, although a good swimmer, is learning the "art" of drowning, for in his profession as an actor of character leads (as well as being an author and producer) there are possibilities of him being cast for a character who must be in the act of drowning, and Mr. Longman "goes to it" at "stunt" most realistically. Yet in his practice he finds it comes easy to him, and he says it is also an easy way to get rid of a villain.

While practicing at one of the beaches on other day, a tourist, who saw visions of cramps, sharks and other horrors while patrolling the beach, mistaking the name of this picture actor in the midst of his "death struggles." With a yell for help, he itched to jump into the surf to Mr. Longman's assistance just as the latter was sinking in his final effort. Scarcely believing his own eyes, but recognizing the skull cap, he was soon surprised to see the long-haired man swimming directly toward him. Questions came rapidly and careful explanation was made by Longman, who soon found he had added another friend to his list.

Marie Walcamp Actress And Railroad Engineer

"How is it that you happen to be able to run railroad engines? Is that one of the accomplishments required of a screen actress?" was asked Marie Walcamp, a well known featured player at Universal City, a few days ago.

"Why, that's easy," replied the pretty star. "It is natural for me. My father was a railroad engineer, and so is my brother, who happens to be visiting me in Los Angeles at the present time, and I really believe that I could run the Fast Mail as well as any of them. If there is anything in heretofore, it certainly is marked in my family, because next to an animal, I love an engine."

Miss Walcamp is one of the most daring young women working before the camera today. Director Henry Moseley never films a photoplay but what her versatility and absolute fearlessness is registered on the film.

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MARGARET THOMPSON
A delightful Ince Artist

Macbeth Strikes New Note In Photoplay Production

Shakespeare's Immortal Classic Has Auspicious Premiere at Majestic Theatre—Greeted by Capacity House—Sir Herbert Tree Scores Heavily in Title Role



SIR HERBERT BEERBOHM TREE

The Eminent English Actor who has honored himself, Photoplay Art and Los Angeles by appearing in his own creation of the Shakespearean drama, "Macbeth."

By Chester Drake

"Wonderful!"

That was the expression of close to two thousand persons as they departed from the Majestic theatre following the premiere of "Macbeth" last Monday night.

If there was ever any doubt in the minds of the producers of this picture of Shakespeare's drama, that the classic would not "go over," the premiere of "Macbeth" in its full two hours of entertainment including thrill and spectacle has not been offered the photoplay-loving public of Los Angeles.

John Emerson, the Fine Arts director who staged the film production of "Macbeth," deserves all the glory that will be showered upon him and his able cast. Starting with Sir Herbert Tree and going all the way down the line to the most secluded "extra," they cannot have too much said about the for the excellent manner in which they figured in the success of the offering.

Unlike a great majority of massive productions, there is not one star who towers far above the others in the supporting cast, nor one who casts a shadow over the nearest support. On the other hand, every one in the supporting cast, nor one who casts a shadow over the nearest support. On the other hand, every one in the supporting cast, nor one who casts a shadow over the nearest support.

Fortune Well Spent

For once, at any rate, we do not doubt the word of the publicity or advertising man when it figures out dollars and cents in coming out of this production. What ever it did cost, whether it be several thousands or several millions, it was money well spent and it is safe to

say that the returns will be far greater than numerous other nine or ten reeler, which cost a "million" or less to produce.

To describe the settings, both interior and exterior, would be a gigantic task too great to undertake. One word will supply the desired information on both—beautiful. The detail is more than could be generally looked for in this character of photodrama and the costuming to the minutest degree was flawless.

As for the photography, that could not be improved upon. Everything throughout the nine reels is distinct, and special notice was taken of long shots, where the keenest eye could not detect a "fog" regardless of the depth, which is great in many instances.

Whether or not the public will be drawn to "Macbeth" is another thing, regardless of how glowing are the reports from the individual "fan" or the opinion of the critical writer. Shakespeare has been knocked down, rolled over and then knocked down again, for so long, that some may believe another attempt is being made to revive things again.

Speculation Rife

During the many weeks of "watchful waiting for the showing of this picture," the thought of the Fine-Arts subject, comment has been made on every side regarding the prospects of the individual "fan" or the opinion of the critical writer. Shakespeare has been knocked down, rolled over and then knocked down again, for so long, that some may believe another attempt is being made to revive things again.

In the opinion of the writer, however, (and he was one who entered the Majestic theatre merely out of curiosity,) that "Macbeth" is a huge success; that the Fine-Arts management deserves much credit for the good shown displayed in "experimenting" with the production. A vast amount of money was at stake; that John Emerson is worthy of generous praise and that Sir Herbert Tree made no mistake by crossing the "pond" to linger in Hollywood long enough to draw a big check and do "Macbeth."



PHOTOPLAYERS' WEEKLY PUBLISHING CO.

217 Lisner Building, 524 South Spring Street
Los Angeles, California
Telephone—Sunset Main 4847

Entered at the Postoffice as Mail Matter of the Second Class.

ROBERT B. BROADWELL Publisher and Editor
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Associate Editors
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Saturday, June 10, 1916

A CHANCE TO HELP YOURSELF

THE PHOTOPLAYERS are as a rule more given to taking chances than most any organization of people in any other mode of making a living. And our particular friends are also more prone to heed the cry for help in distress and to respond physically and financially to greater extent than any other organization of people. So they are presented today with an opportunity of exercising and enjoying the pleasures of both "chance" and "helping" when the local Commission for the Relief in Belgium is inviting them to buy tickets at \$1.00 each in the Grand Prix, the sale now being conducted by that body; for the help of the dollar is for the innocent, war-stricken children in Belgium and France, and the chance is that that dollar may return much beyond its value, for every ticket holder will receive a prize at the close of the selling period, which will be about June 30. The tickets are selling rapidly, therefore act promptly to take your chance to help others (as well as yourself), or you will get out of practice. For further directions, see the announcement on this page; and by the way, drop up at social headquarters of the Commission in Brack Shops building, Seventh near Grand, any afternoon and have a cup of tea and enjoy a fine musical entertainment for a nominal sum—this will help the fund and give you another chance to meet some delightful people.

IN AN INTERVIEW recently in New York Cecil B. DeMille, director general of the Jesse L. Lasky Feature Play Company, was asked to analyze a successful photoplay. He said he could give a definition in one word. His answer was, "Story." All the fine photography, excellent acting and elaborate expenditure would not save from failure a bad story on the screen, he said; further declaring that bad actors—bad direction or bad photography could keep a good story from success.

WILLIAM FOX, who can truthfully be named as the most notable of the photoplay producers of the day, in this issue of PhotoPlayers' Weekly sounds a clear note heralding a near day that will give to the viewers of screen plays a better class of work, more comprehensive of the ideas and the ideals of the author of the story portrayed. The story is the child of an individual brain, a creation of one soul that knows its offspring better than any godfather (otherwise director) and it should no more be allowed to suffer through the diosyncrasies, narrow-mindedness and lack of intelligence on his part than another child should at the hands of a like person.

Mr. Fox has undoubtedly been a close student of every phase of the producing end of the studio, and he no doubt has seen many a story on the screen which, to his broad vision, showed a mutilation on the part of an ambitious (?) director; so his view that "brains is going to rule" in motion picture authorship and motion picture production can be appreciated.

The subject is one that means for the betterment of the photoplay industry, and PhotoPlayers' Weekly invites other opinions and views on the same line.

A Dream of the Cubs

"Bob" Kenyon, a member of the Cub Comedy Company at the David Hornley studios, had a dream so he put it in rhyme as follows: There's a place down on Main Street, some people say—Where a strange bunch will gather almost every day. They come in the morning between eight and nine, Then put on some make up and fall into line.

Along comes the Governor and says, "Where is Ross?" Then all the gang greet him with, "Good morning, Boss." There is Mac, Munn, Jackson, two Georges and Bob And Jeff, Fitz and Spilly—they're all on the job.

"All right, gang," he greets us, "we work over here." So we all gather round him and this we will hear—"Now this is what happens, boys, when I fight; "Come on about here and let go left and right. You've sure had it say the last one or two. So back up together, let's see what you'll do."

So the gang all go to it a couple of times, When we hear, "Ross, I think you had best run the lines." At the end of the scene we look at the Boss, One look is enough, for he surely is cross. You may think it's all right and his life one of clover, But wait till you hear say, "Hell, make it over."

They go to it again, roll 'round in the dirt; It sure is a miracle no one is hurt. You get hit in the ear, you get one on the chin, You keep up the battle till you are all in. Then along comes Joe with hammer and mallet, This is some gang for all the details. Then they run out the lines, get everything right, When up speaks the Governor with, "Boss, how's the light?"

Jeff swings one at Jerry and lands on poor Munn A regular haymaker; oh, sure, it's real fun. Some are thrown out the window, some knocked thru the door, One "Good-morning, Captain" is seen on the floor. At last it's all over, you're with thrasher for the day. "Take it off, boys, we know you," the Governor will say. So we go to the office and draw a few bucks. "All right, there, my beauties," Fairmeyer's Company De Luxe.

DO YOU KNOW THAT

Kathlyn Williams was the first June bride from filmdom who is now the wife of Charles Eytan and that couple are enjoying a honeymoon!

William E. Wing is taking lessons in ice skating? Chaplin's wardrobe to date has cost him seventy-two cents? Twenty-two cents for the mustache and the rest for shoes?

Stock companies are rarely maintained by film companies any more—each picture now being cast from applicants at the studio? "Alias Jimmy Valentine" was playing at Liege, Belgium, when the Germans captured that city?

The next motion picture convention will be held at Chicago, July 18th? Maurice Tournier is working on a stabilizer for aeroplanes?

Edison hopes to make a camera and projection machine for home work?

Mabel Condon is the secretary of the Southern California Committee of the Motion Picture Board of Trade of America?

George Ovey was at one time a jockey?

June 14th is the date decided upon for the Preparedness Parade in Los Angeles?

William J. Bowman is to head the Bow-Man Feature Company?

Somebody wants to turn the clock ahead an hour?

Francis Ford and Grace Cunard are filming the eighth episode of their "Peg of the Ring" serial?

Douglas Fairbanks has a billion friends?

Edward V. Durling, coast correspondent of the New York Telegraph is from Brooklyn and that he is said to be walking encyclopedia regarding statistics concerning the City of Churches—when assisted by Bennie Zeidman?

The Signal Company is due back from Honolulu very shortly?

Clem Pope is manager of publicity at the E. & R. Jungle and Film Co.

The motion picture business is the fifth largest industry of the United States?

Fine Arts-Triangle Help Actors' Fund

The members of the Fine Arts-Triangle studio have distinguished themselves by their liberal contributions to the Actors' Fund of America. The subscription list, which was exploited by De Wolf Hopper and J. C. Bidwell, has reached the twelve-hundred dollar mark, and it is very possible that the amount will grow before the expiration time.

David W. Griffith heads the subscription list, followed by Sir Ober, Douglas Fairbanks, Tully Marshall, Beerholm Tree, De Wolf Hopper, all the Griffiths, the Marshs, Constance Collier, Frank E. Woods, G. W. Bitzer, Wilfred Lucas, John Emerson, Allan Dwan, Owen Moore and almost everyone employed at the Fine Arts-Triangle.

The cordial sympathy which characterizes the Fine Arts studio contributions was evidenced in the spirit and the amounts of the respective donations.

Of all the film studios located in Southern California, the Fine Arts-Triangle heads the list in their large contribution to the Actors' Fund of America.

Admiral of U.S. Navy In Motion Pictures

For the first time in the history of motion pictures an admiral of the United States navy has acted—actually performed before the camera. It happened at Universal City and the high naval officer in question was Admiral Cameron McR. Winslow, commander of the Pacific fleet.

Admiral Winslow was visiting the famous picture plant on May 30 and he was accompanied by his staff and a number of the officers of the fleet. The party was in charge of John S. Schell, president of the Los Angeles Chamber of Commerce, and E. G. Judah, president of the Los Angeles Merchants and Manufacturers' Association, and it was after a tour of the studios that Admiral Winslow made his first appearance as a film-ogist.

Director George Cochrane was making the scenes of a stock exchange picture and the admiral, when requested to appear in them and play the part of one of the speculators, graciously complied. Director Cochrane congratulated the naval commander upon his naturalness as actor and all the speculators gave him "a hand" when the scenes were completed.

OLLIE KIRKBY Among the Screen's Daintiest

Ollie Kirkby is a "Social Pirate" no more. The series is completed and Ollie has deserted the Glendale studios, but not the Kalem Company. She has emigrated to the company's studios at Hollywood, where

she is to play comedy leads. Ollie is one of those desirable artists who can jump from tragedy to comedy and shine in the one as well as in the other. She was received with open arms at her new stage home.

Balboa Brevities

In celebration of the Balboa Studio's third anniversary, the "Thick and Thin Club," consisting of the half-dozen persons who comprised the original working force of the Long Beach motion picture plant, recently gave a surprise dinner to H. M. Horkheimer, president of the company. "Loyalty" is the watchword of the group.

Lucy Payton is now playing leads in Balboa feature films. She wrote the original story from which "Where Are My Children" was filmed.

A flock of vivid reminiscences were recalled to Daniel Gilfeather, Balboa's prominent character man, when he attended the all-star performance of "Julius Caesar," which was given at the Majestic last Monday night for the benefit of the Actors' Fund. In his day, he has played almost every part in "Julius Caesar," so that he knows the lines backwards. He declares the Hollywood performance the finest ever given of this play.

Ruth Roland and Roland Bottomley of the Balboa studio won a silver loving cup recently for being the best one-acters in a free for all dancing contest.

Edward Johnson, the erstwhile endman of minstrel fame, has shipped with the Balboa Company. He is one of those big, fat, happy men whose very presence is cheerful. Since engaging in studio life, he has revamped one of the old maxims, as follows: "Early to bed and early to rise, makes good pictures and keeps us wise."

NEXT WEEK AT THE LOS ANGELES PHOTOPLAY HOUSES

MAJESTIC—Broadway near 9th—Beginning June 12—Mata. 2:15, Nights 8:15
Fine Arts Cinema Production of "MACBETH"—Nine Reels
SIR HERBERT, TRISTAN MARY, CONSTANCE COLLIER, Lady Macbeth
and All-Star Cast. Mata. 2:30, 8:00; Nights, 7:50, 8:00, 2:30.

WOODLEY—Broadway near Ninth—Begin June 12
The Peerless Character Actress in "A GUTTER MAGDALENE"
Also a New Burton Holmes Travel Picture
11 a. m., 12:30, 2, 2:30, 5, 8:15, 7:40, 9:15 p. m. 10c—20c—30c

TALLY'S BROADWAY THEATRE—833 South Broadway—Begin June 12
Beginning June 12 THEDA BARA in "THE ETERNAL SAPPHO"
Added Attraction—Second Episode "SECRET OF THE SUBMARINE"
11 a. m., 12:30, 2, 2:30, 5, 8:15, 7:40, 9:15 p. m. 10c—20c—30c

NORMA TALMADGE AND RALPH LEWIS in "GOING STRAIGHT"
10:30 a. m., 12, 1:30, 3, 4:30, 6, 7:30, 9 p. m. 10c—20c—30c

ALHAMBRA—Miller's Hill St. Theater—731 South Hill St.
Beginning June 12 THEDA BARA in "THE ETERNAL SAPPHO"
Added Attraction—Second Episode "SECRET OF THE SUBMARINE"
11 a. m., 12:45, 2:30, 4:15, 6, 7:40, 9:15 p. m. 10c—20c—30c

MILLER'S—842 South Main St.—FOX PhotoPlays—Beginning June 5
JOSE COLLINS, the Comic Opera Star in "A WOMAN'S HONOR"
Added Attraction—"MUTT AND JEFF in 'THE BIG LEAGUE'"
11 a. m., 12:30, 2, 2:30, 5, 8:10, 7:40, 9:15 p. m. 10c—20c—30c

NEW GARRICK—Cor. Eighth and Broadway—Beginning June 12
First Week to Laugh at CHARLIE CHAPLIN in "THE FIREMAN"
Shows, 11 a. m., 1, 3, 5, 7, 9 p. m. Prices, 10c—20c—30c

PALACE THEATRE—7th, Bet. Broadway and Hill—Beginning June 12
JANE GREY, WIM DESMOND and TRULY SHATTUCK in "THE WAIFS"
and FATTY ARBuckle in "THE OTHER MAN"
Shows 10:30 a. m., 12, 1:30, 3, 4:30, 6, 7:30, 9 p. m.—10c—20c—30c

WHAT'S COMING.

It has come to the publishers of PhotoPlayers' Weekly that the people who help materially to make the picture business in Southern California states, have no means of learning a reasonable time in advance when and where some picture is to show in Los Angeles. For that information this department will be maintained. It will be more complete in its next issue.

MUTUAL PROGRAM

The Great Question (Amer.)—Columbia, June 12.
The Love Liar (Horley)—Casino, June 12-13.
Jerry in the Movies (Cub)—Bijou, June 12.
Great Toe Mystery (Key)—Angelus, June 12.
Painted Soul (N. Y. M. P.)—Shamrock, June 12-14.
Man's Prerogative (Mal)—Angelus, June 13.
Jerry in Mexico (Cub)—Mission, June 14.
In Trust (Amer.)—Angelus, June 14.
The Stronger Man (Rel.)—Angelus, June 14.
He Loved the Ladies (Key)—Angelus, June 14.
Curlew Corliss (Must)—Shamrock, June 15-16.
Bundling Bill's Peeping Ways (Vog.) Shamrock, June 15-16.
Plotters and Papers (Beau)—Shamrock, June 15-16.
The Wayward Son (Rel.)—Mission, June 16.
Sammy vs. Cupid (Vog.)—Mission, June 16.
Such a Cook (Key)—Angelus, June 17.
Terror of Twin Mountains (Amer.)—Angelus, June 16.
What's the Game (Beau)—Angelus, June 17.
Little Lumber Jack (Rel.)—Angelus, June 17.
Search Me (Vog.)—Shamrock, June 17-18.
Jerry's Bar Game (Cub)—Shamrock, June 17-18.
Forbidden Adventure (N. Y. M. P.)—Shamrock, June 17-18.
Ductor Jerry (Cub)—Bijou, June 18.
Number's New Job (Key)—Angelus, June 18.
The Pretender (Amer.)—Lyric, June 19-20.
Noble Pleasure (Beau)—Lyric, June 19-20.
The Return (Must)—Lyric, June 21-22.
Girl and the Game (Cub)—Angelus, June 17.
Counterfeit Earl (Amer.)—Lyric, June 23-25.
Search Me (Vog.)—Lyric, June 23-25.
The Soul's Cycle (Horley)—Casino, July 3.

V-L-S-E RELEASES

Gods of Fate—Apollo, June 12.
A Night Out—Apollo, June 13.
The Havoc—Lyceum, June 12.
The Suspense—Apollo, June 12.
Love's Toll—Jensen's, June 16; Columbia, June 18; Lyceum, June 19; Gaiety, June 24.
Into the Primitive—Crescent, June 17; Jensen's, June 21; Columbia, June 25.
The Nation's Peril—Georgia, June 18.
Island of Surprise—Apollo, June 12.
Order of Elizabeth—Alvarado, June 22-23.
Little Shepherd of Bargain Row—Crescent, June 24.
Man's Making—Grand, June 26-27.
Sherlock Holmes—Tally's, June 26, July 2.
Blindness of Virtue—Georgia, June 29.

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NOTES FROM FILMDOM

Forde, Gail Kane, Blanch Ring, George Ahern, John C. King, Charles Newton, John Gough and Mr. Sheehan.

Everyone hereby is advised not to miss Juanita Hansen in the fifth episode of "The Secret of a Submarine," the big American success, showing at the Alhambra in Los Angeles. She does some wonderful work in this installment. Juanita is heart and soul in her work, which is giving her general recognition and she is very much on the theatrical map now. She rode down from Santa Barbara to Los Angeles this morning in her new car to tell everyone how happy she is.

Charles Ray has a wonderfully intelligent bill pup, which he calls "Triangle Bill." He is mischievous and Charlie says he chews up so much and breaks so much he ought to be great pal, however. Ray also has a canary which sings every time Triangle Bill barks. Charlie calls the canary "Barkis," because he is so willing.

Rollin S. Sturgeon, director-general of the western Vitaphone, has gathered together 200 expert divers and swimmers to take part in the realistic shipwreck scenes he is incorporating into his six-reel feature, "The Wreck of the Titanic." In filming the scenes on shipboard before and during the sinking of the largest liners of the Pacific Coast will be used. The big scenes have been left to the last, and with the shipwreck stuff finished the photodrama will be ready for cutting and assembling.

Anna Little has had to buy a new bathing costume and for a most unusual reason. The new one is like the old one, a serviceable affair, which will not cause the photographers to alter her and make her a burden. No, Anna has worn out the old one by constant use and intends the new one shall go the same way. She says that satiated magazine readers should be grateful to her as the only actress not snuggled in bathing gird by the camera.

J. Warren Kerrigan, still in the California mining town of Coulterville, near the Yosemite Valley, sends back word of prodigious fishing ex-

him for his photograph, and already his idea has been adopted by several stars. Here is an opportunity to increase the fun by no small sum.

Henry B. Walthall, premier Eassey star, has enjoyed another little run down to his home in Alabama, and is now hard at work on a novel five-reel feature, "The Little Musketeer," in which the actor imper-



HENRY WALTHALL
"The Little Musketeer"

sonates a dual role, that of two brothers. Each brother thinks the other guilty of a crime and tries to get the other to confess. The two brothers by the author makes each different from the other. Walthall again has every opportunity of proving his wonderful versatility. Everyone will welcome him back in features once more, as he is far too good an actor to appear in serials.

George E. Periolat, of the American, whose ability at characterization is rapidly making him famous, has the honor in which he plays a comedy drama in a recent two-part dual role. With Louise Lester, Vivian Rich and Alfred Vaburg also in the picture, Periolat represents an English earl, and also an impostor who represents himself as the earl. It was hard work to shade the two characters so as to make them distinct and yet plausible, but Periolat's success is the proof of his film.

Which company is going to have the privilege of claiming popular William Garwood? Rumors are rife, and if they are to be believed he is going to join the Metro-Paramount Universal-Mutual-World Film-Triangle group.

Kolb and Dill, the famous west coast comedians now at work at the American studio, are making a picture, with Ray Burger as their director. The play is not only funny, but is of local interest. It is said to be a good story and also to possess dramatic appeal. The story is by Aaron Hoffman—his said. The Kolb and Dill five-reel serial (not a serial) is bound to be very popular as it tells humorous stories by well-known authors.

With popular Harold Lockwood and May Allison to his star, Henry Otto, who recently left the western Universal studio to join the Metro-Paramount, is getting into his stride on his first feature production, a five-reeler. The trio formerly worked together in the west and have long been inseparable friends, so with natural sympathies to aid, they should do well under Otto's direction. Otto established his reputation for high-class work with his production of "Udine."

Alan Forrest, who is now with the American company, is certainly a handsome juvenile on the screen, and is a good actor with it. He is dark and has expressive eyes and photographic qualities, which, added to his versatile ability, make him a screen favorite with many. Before going to Santa Barbara, Forrest played leads with the Lubin Company and before that with Universal for a long time.

William D. Taylor, Pallas producer, whose production of "Pasquage," whose production of "Pasquage," whose production of "Pasquage," had a town erected recently on the desert for his present photoplay, "The Parson of Panamint." The photoplay was written from the story by Peter B. Kyne. Mr. Taylor, with his popular star, Justin Farnum, are located with their company on the desert for a few days taking scenes. The picture promises to be an interesting one. This goes without saying, for it is being well acted and produced.

George Melford is back directing at Lasky's again, looking better than for some time. Melford, who declares, ten years younger, on a week or so, he had been taking a rest in the mountains. Santa Bernardino Mountains. Melford is starting a five-reel feature, "The House of the Golden Windows," with Cleo Ridgely and Wallace Reid as his stars. George took on some "rest" but is not to be seen for money at the Tia Juana resort, near San Diego.

Bertram Grassby, clever character man of the Universal, still bears scars from old Southern wars in a recent stage encounter with Cleo Ridgely. As Miss Madison's principal support in a western drama, Grassby was called upon to tussle with her. "How that woman can fight!" Grassby exclaimed later. "There was no rehearsal, and we didn't frame the fight. I tried not to hurt her, but I'll remember that fight scene for a long while."

Herbert Standing, the embodiment of that good in film, a scene actor, has gone to take a course of baths on his well merited holiday. He made a rest, but is to be seen from the Pallas motion pictures, which he dignifies by his presence.

Richard Stanton, the talented director for one of the western Fox companies, recently returned from the Mojave desert, California, as brown as the proverbial bear. Stan-

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Balboa Owners Start Subscription for Tablet in Memory of Heroic Fire Chief.

Believing that faithful public service should never be permitted to go unrecruited, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, located in Long Beach, has proposed that the citizens of that community who they erect a tablet in the fire headquarters to the memory of the late Joseph E. Shrewsbury. He is the fire chief who met such a tragic end recently while responding to a call of duty.

To start the ball a rolling, Mr. Horkheimer sent a check on behalf of the Balboa company to Mayor Lisenby, a Long Beach fireman, who extended the moving picture studio.

Mayor Lisenby was impressed by the magnificent act and immediately at the point of Mr. Horkheimer's suggestion before the Long Beach Chamber of Commerce, which endorsed the plan. A committee has been appointed to carry out the idea.

Fire Chief Shrewsbury was one of the best known fire fighters on the Pacific Coast. In the twelve years he has been at the head of the Long Beach fire department he has been most helpful. "Too often," said H. M. Horkheimer, "unfortunately, it is a case of out of sight, out of mind. That this may not be the fate of such a splendid character as Chief Shrewsbury, it is eminently fitting that the people whom he served so gallantly erect the proposed memorial for him. Thereby they will give at least some slight testimony of their high regard to the loving ones whom he left behind."

Cooley and several others went to a ball game and Hal did more rooting than all the others combined.

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CRUELTY TO GUESTS.

"Do you ever read your scenarios to your wife?" F. McGraw Willis, of the Golden Windows, a company's Pacific Coast scenario staff was asked by a guest.

"No, indeed; nor to any one else," replied Willis.

"Well," said the questioner, "I know a scenario writer who reads his scenarios to the guests at his home."

"Poor way of entertaining those guests," commented Willis, adding: "Why punish them?"

Director William Worthington will within a few days begin work on "The Spring Song," written by Harvey Gates of the Universal staff, which Ruth Stonehouse, the well-known film star, will be featured. The film play has been prepared in five reels and Miss Stonehouse will be introduced in a number of inter-pretive dances, at which she is experienced. Franklin Farnum has been selected to play opposite the star and this will be his debut before the camera.

ton had taken his film, George Walsh, into the desert to film some big exterior scenes of his first Fox picture, a five-reel feature story of an eastern girl who comes west and has subsequent adventures revolve around George Walsh.

WILL M. RITCHEY

Will M. Ritchey, the writer who put aside a sure career in other fields for photoplay writing, did so because he felt assured that his earning power would be greater at this form of writing than at any other, and his conclusions were correct, for he earns an income which many an actor envies. Mr. Ritchey finds the work tremendously fascinating, and he is also of vital assistance to the directors who produce his stories. He not only turns out a perfect script, but gives invaluable hints for action and furnishings.

From Besie Barrisale's home this week was mailed a handsome framed portrait of herself, with a charming letter to accompany the gift. It was sent to a little country girl near the Mississippi, and thereby hangs a tale. In common with many other photoplay stars, Miss Barrisale has let it be known that she asks twenty-five cents apiece for her photographs, to help a worthy cause—the Actors' Fund. Word of this reached the country girl, and she wrote:

"If you charge for your photographs, Miss Barrisale let me know and I'll save up the twenty-five cents to sell wild flowers to the poor women whom I see in automobiles. I live in a little town where there is no amusement except the pictures, and I have made little dreams of you that keep me happy."

Needless to say, there was no charge for the photograph sent. Francis Ford and Grace Cunard are doing speedy and fine work on the eighth episode of the Universal "Peg O' the Ring" serial. They have the faithful old time artists with them, including Mark Fenton, Jean Hathaway, Marcia Avery, Irving Lippner, Jack Ford, Lionel Bradshaw and Eddie Roland, all of whom will "go to the mat" for their beloved principals any time.

George Fisher has a strong part under Reginald Barker, in a five-reel line feature, starring Frank Keenan and with Margaret Thompson in the female lead. Fisher has the part of a young minister, several good dramatic moments and some excellent light comedy touches.

Edward Sloman, the producer, was talking over old times. His deductions on the difference of toll between an actor and director were interesting. He states that he works twice as hard as a director; there is an actor, and that a producer can never say he is through; there is never a moment's let up, and the strain is far greater than acting. At the same time the creative power allotted a producer is an incentive to work, and a director gets a work a life interest—a director generally feels he is part of the "firm."

Myrtle Stedman is at present reading, looking for a new photoplay which will fit her own personality. Miss Stedman helps her company in this way and enjoys the reading at the same time. Those who saw her in "Antrim Beauty," in which she starred, hope she will find a vehicle as good as it was.

Nona Thomas, the clever NYMP actress, is acting another of those striking character studies which she always makes stand out so startlingly. Nona is a student of her own work and is gaining strength all the time.

Antrim Short of the Universal Company probably will never know the intermediate stage in filmdom. This character studies which are too young for "kid" parts and too young for juvenile roles. From Antrim Short of the Universal Company, he is a big boy now and does not know what it is to be idle. He keeps up in his school work, and is well read for his years. Before the Universal put him in "stock" of the competition for his services was very keen. The keynote of Antrim's success is common sense and naturalness.

Webster Campbell, Vitaphone leading man, has a good part in the new serial play, "The Gratitude of John Weston," being filmed by Director

William Wolbert. In it Campbell makes strong use of his opportunity to display the conflict of emotions in which the title part struggles. It is a clean-cut performance which he is giving, with Jack Mower also featured.

From Honolulu comes word of the activities of Helen Holmes to F. McGowan and the Signal Film Company which went to the islands to film exteriors for the coming feature, "The Diamond Runners." The players worked on scenes on their way over, while they were in Honolulu and during a hard trip into the interior of the island. New and striking scenery will be shown to the public for the first time as a result of the expedition.

Director Dave Smith of Vitaphone has begun another of his lively three-reel comedies. This one has "Sunshine" Mary Anderson, who recently made a hit in "Miss Adventure," as the leading character. "Sunshine," by the way, was given over to the Memorial Day auto meet at Ascot Park, near Los Angeles.

The other day while on "location," Cleo Madison, Universal star, responded to the advances of a stray dog, who seemed to want to attach himself to her, and soon the two were fast friends. Apropos of dogs, Miss Madison said: "I am fond of all dogs, I admire thoroughbred canines with fine points, but I love curs—poor, homeless waifs of dogdom, who have no one to love and caress them. One evening I was starting to Los Angeles from my home in Hollywood and when I went out to my car a poor old hound was sitting on the hood. I stopped to pet him a little and when I got in the car to drive away that hound gave forth the most mournful cry I have ever heard. As plainly as words, that howl said:

J. WARREN KERRIGAN

periences he and his Universal company are having. One rainy day this week Kerrigan went trout fishing. As the clouds cleared at evening, he says, he and his companions landed 250 fine trout. Some fish story.

FOUND! Something new among picture players! Corinne Griffith, the Vitaphone beauty of the company's western studio, is unique in the Los Angeles film world in that she has yet to see her own picture on the screen outside of projection room. "Runs," Miss Griffith, who has risen rapidly to prominence, declares, "but she hasn't been able to summon courage to venture into a pictureplay theatre where she is being shown on the screen, for she is afraid some one in the audience may recognize her."

Helene Rosson's daily mail at the American studios is at once a delight and a source of worry to that attractive leading woman. She receives scores of letters from admirers of both sexes in which her picture is praised, but in it, too, she gets several letters which put her at a loss to answer. The fervid declarations of love and admiration, the letters of smitten swains aside, some of the letters connect her personally and often the questions are embarrassing. In "April," in which she played a little mountain girl, she was gazed at in several scenes. "I don't see how you can walk on the rough stones without hurting your feet," one person wrote. "But when you have lived that way all your life, I suppose you are used to it!"

When Helen Holmes and her Signal Film Company return from Honolulu there will find all in readiness for a start on the new feature, "Judith of the Camberlands," in which Miss Holmes will star. The studio has been busy with the erection of sets, etc., and a street copied from old Southern towns has been built, while in the hills nearby are log cabins, a "moonshine" still and other "props" of the story.

This, the following, is the way in which Howard Hickman, who has made a profound success as Corbin Ferdinand in the Ince spectacle, "Civilization," plans to add the Actors' Fund of America, a charitable organization for the care of sick and disabled actors. If you will send the above amount I shall be very glad to send you the photograph you request.

Hickman sends a slip with the above words to each person who asks



JOE COLLINS.

Fascinating Comic Opera star in Dramatic story "A Woman's Honor," at Miller's next week.

Hal Cooley, whose work as the hero in the new company's first feature, is said to stand out very prominently, motored to Santa Barbara this week to visit some of his friends over Sunday, and just managed to escape the "speed cops."

Horsley Studio News

By Carlyle R. Robinson

George Ovey, comedian star of the Cub Comedy Company of the David Horsley productions, is developing into a regular baseball manager and a close student of the national game. Ovey handles the team which represents the studio and up to date his aggregation has defeated every nine it has stacked up against. Besides conducting things from the bench, George goes in as a pinch hitter now and then, and twice he has delivered with a timely hit. He is also gathering quite a reputation for himself as a base runner.

Louis "Bull" Durham, former big league, who pitched for the New York and Brooklyn Dodgers, and York and Brookline, was the star. York and Brookline was the only club and likewise was included in many box scores of the American Association, hurled his first game in the first line of this week, appearing on the first line of the Horley aggression when that team met and defeated the Kalem men at Exposition Park by a score of 26 to 10. Durham never extended himself and during the over the week which he pitched only three hits was taken off his delivery. Durham has given up the thought of ever returning to the second as a means of livelihood, for he is making himself a character man in the silent drama.

A. F. Wilson, for a long period master of properties for the Robert B. Broadwell Company at the David Horsley studios, has been elevated to the position of director's assistant with the same company. The promotion of young Wilson is another instance of Mr. Horsley's recognition of good services rendered.

The Cub Company band, consisting of eleven members, headed by George Ovey, will participate in the Preparedness Parade to be held next Wednesday. Patriotic selections and some bright marches are receiving attention by the musicians.

Theodosia Harris, head of the scenario department at the David Horsley studios, has just completed a Centaur feature which will be the next co-starring vehicle for Margaret Gibson and William Clifford. In one of the scenes more than five hundred ostriches will be used.

In his latest picture, "The King of Make Believe," a two-reel Centaur feature, Crane Wilbur, star and author, is seen in a novel portrayal of that of a motion picture star. When the story was completed, of the romantic comedy-drama variety, Mr. Wilbur stated that it was the most difficult part he had ever shouldered.

After considering a score of screen actresses, a local agency of a large automobile manufacturing concern has decided that Claire Alexander, the charming Cub Comedy company ingenue, shall be the one to portray the part of the "Motor Fairy Queen" when their luxurious gold and white automobile arrives from the factory.

A character entirely new to her that of an unruly school girl, is the latest undertaking of Margaret Gibson, the brilliant little Harlow.

in a two-reel Centaur feature, which was especially written for her. Miss Gibson is more than delighted with the story, for it gives her a chance to at last carry out a long cherished desire of appearing in something other than silk or satin. Rags for the entire production is the make-up of her wardrobe in this Horsley Mutual drama. . . .

The David Horsley star made it known that something was going to happen by smiling at every turn without making known why the facial illumination, but the arrival of a number of large bundles soon supplied "Bill's" unspoken words, and as the P. A. passed William's room a vision almost unbelievable attracted the eye. To describe it all would take too much space, but the room would do justice to a bungalow parlour.



WILLIAM CLIFFORD
Starring with Margaret Gibson
David Horsley Productions.

Mae Gaston and John Oaker have a most exciting experience in one of the scenes of the forthcoming Centaur feature, "The King O' Make Be lieve." They were called upon to ride behind a runaway team of horses and as they made a sharp curve the four-wheeled vehicle came within a few feet of skidding over the edge of an embankment. At the critical moment Oaker threw his weight to the far side of the buggy, probably preventing a catastrophe by his quick move.

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Abraham Lincoln Charles G. Barr
Carl Schurz C. E. Granger
Maximilian of Austria Harold James

Principal Persons of the Play
Charles Waldron Percy Standing
Charles Meyer H. O. Whitfield
Col. Smythe A. Van Horden
Capt. Vassar Arthur Shirley
Zoula Edna Frost
Mrs. Wanda June Conger
Hon. Philip Barker Joseph H. Blair
Virginia Holland Arthur Blair
Billy Holland George Blackwell
Schultz Mildred Bracken
Little "Sausage" Schultz Philip Gatzert
Tommaso Flora McDonald

Daughters of Jack, King, Prince, Scorters,
Written by Thomas Dixon, Jr. Solely by Victor
Herbert, Directed by the Author,
assisted by Harley Cushing.
Produced by National Drama Corporation
(11 parts).

Thomas Dixon, author and producer, returned to Los Angeles from New York this week to be among those present at the Los Angeles premiere Monday night of his latest achievement, "The Fall of a Nation," which he rarely thinks of as a play, but rather as a historical pageant.

He thinks that all Americans of recent foreign arrival should throw off the event of a conflict that would include both among its belligerents, contact with the author of the dramatic preparedness spectacle, "The Fall of a Nation," puts into the mouth of one of his characters:

"The man or woman born in free America inherits it all as a matter of course. He rarely thinks of his priceless birthright. To my old father every day of life is a Fourth of July! To me it is the same. A frail, half-starved little orphan clinging to his hand thirty-one years ago, I stood on the deck of a steamer and saw this wonderful promised land. You are American by the accident of birth. You know why we love it. We love this land because it's worth loving. We saw the light of liberty shining here across the seas. We came and you received us with open arms. You set no hired spies to watch us. You made our freemies and our homes holy ground. We kiss the soil beneath our feet. It is our country—our flag, our nation, our people as it can't be yours who do not realize its full meaning."

The speaker is the young Polish congressman from an east side district. His argument for preparedness will be submitted to the public for the first time in the west on June 19 at Clune's Auditorium, where the Thomas Dixon-Victor Herbert drama will have its premiere.

KOLB AND DILL POPULAR
Kolb and Dill, the well known comedians, have made themselves very popular in the Santa Barbara first-five-reel comedy, "A Million for Mary," which will be on the Mutual comedies ever released on the Mutual program.

**PHOTOPLAYERS IN
Preparedness Parade**

Taking part in the tremendous "Preparedness" parade in Los Angeles last Wednesday, the photoplay industry was well represented. Heading the Actors and Allied Arts division, in command of Hampton Del Smith of the Keystone, were Claire Anderson, mounted on a handsome charger, on one side, and Elaine Hayden, typifying in garb California, on the other. The first file of marchers were women: Ruth St. Denis and her class—Mrs. Hamilton, Miss Katherine Laidlaw, Inez Stryker, and Gladys Hampton and Leon Horst, musical conductors. Next came the Laaky, Viola Yorba of Vogue, and Helen Wagon of Keystone. Other studios represented were Ince \$1000, \$600, \$500 and \$400, the effort is well worth the making.

Mary Garden Succumbs To Lure of the Screen

Mary Garden has at last been induced to enter the motion picture field, and before sailing for France on board the steamship New York she spoke freely and enthusiastically of her plans for the future.

"From the very moment of my arrival in this country I have been besieged by motion picture directors, and I'm sure there isn't a director in this country that I haven't interviewed. Of course, oftentimes their terms were tempting, but until a day or two ago not one did I meet who came up to my artist standards, and I was beginning to feel that for the present, anyway, I should have to abandon all thoughts of going on the screen."

"But a few days ago my manager, R. E. Johnston, took me to the William Fox offices to see Her-

bert Brenon's new picture, "The Daughter of the Gods," and that decided me. I was entranced by its beauty and poetry, and I knew that the man who had written and produced such an exquisite picture was an artist and that he was the one man I wanted to direct me in my picture. Realizing what a highly artistic man he is, I now feel that there is no other director for me. I have had several interviews with him, and in a short time everything will be settled. 'Thais' will be the first picture, which, I hope, will begin soon after February."

In motion picture work she has been offered a salary for a sum more than twice as great as that received by any other artist of her class. She opens her tour in Chicago on December 10. The "Thais" picture play will be produced in the spring of next year.

Orphans Entertained By Crane Wilbur

Horsley Star Host, as Huntington Park Institution Youngsters Enjoy Day at Studio

Fifteen youngsters, inmates of the Jewish Orphan asylum, Huntington Park, Cal., were the guests of Crane Wilbur, star and author, at the David Horsley studios, this week, where a special program of "Animal Acts" was staged for their entertainment and other novel events featured the day. The big amusement park, which is adjoining the studio, is closed for the summer season, David Horsley, sole owner and director general, has extended an invitation to the children of the orphanage to visit the plant, the party this week being the first of the season.

Each week a group of boys and girls, in charge of one of the staffs, are taken to the studio to see the guests of Mr. Wilbur, until such time as every one of the youngsters has visited the Horsley studio.

Mr. Horsley's invitation to the children is a reciprocation of the courtesy extended Mr. Wilbur's company by those in charge of the orphanage during the filming of the five-reel masterpiece, "The Wasted Years," many of the scenes of this photoplay having been taken at the institution.

The arena was the first attraction to interest the visitors. There they viewed part of the famous Bootock collection of wild animals. Several acts were staged, after which the guests were taken through the entire plant and permitted to watch Mr. Wilbur work before the camera, in his latest Horsley-Mutual drama.

Inasmuch as many of the children have never seen a motion picture on the screen, they were next seated in the projecting room to witness the making of the latest Crane Wilbur starring George Ovey in his famous character of Jerry.

During the course of their visit, the fifteen guests and Mr. Wilbur were photographed in a group, each child receiving a copy of the picture. The star also autographed his own photograph, giving each a copy.

Manager James of Nevada Co. Passes

William L. James, manager of the Nevada Film Company, which but recently removed to Los Angeles from Las Vegas, N. M., died in this city June 7 and his body was cremated last Saturday.

Mr. James was but 37 years of age and ever since his majority he has been identified with the motion picture industry. He organized the first film exchange in this country, the Chicago Film Exchange, in its infancy, and he has been in the industry ever since. A short time ago he laid plans for producing a picture having Christian Science as its basis and Ruth St. Denis, the well known terpsichorean artist, also a member of the motion picture industry, was to appear as one of the leading characters. It has not been learned whether or no the picture will be made, but there are possibilities that it will.

VIVIAN RICH IN DUAL ROLE
Author Charles M. Peck and Director Carl M. LeVine offer Vivian Rich, a golden dramatic opportunity in the two-part "Flying" drama, "The Gentle Conspiracy," in which Alfred Voughs and George E. Perlot have the supporting roles.

An idle girl tires of her life of luxury and seeks romance in the city, and is killed in an automobile accident. In her second part, she comes to the home of the rich girl as a burglar in the dead of the night, and is caught. Her striking resemblance to the dead daughter is discovered, and she is adopted. The daughter's conspiracy to keep from the blind mother news of the death of her daughter, "The Gentle Conspiracy," is now being released by the Mutual on June 19.

Bed-Ridden Patients See Birth of Nation

Lillian Gish Aided by D. W. Griffith Show the Great Picture at Los Angeles County Hospital

Through the kindness of Lillian Gish, the Fine Arts-Triangle star, the Los Angeles County hospital was shown "The Birth of a Nation," which plays "Elsie Stoneman" in the Griffith masterpiece, when visiting the hospital recently, learned that the patients had expressed a great desire to see "The Birth of a Nation," but due to their physical conditions, it would be impossible for them to attend the local theatres. She made it known to Mr. Griffith, and he, in turn, Miss Gish, accompanied by a projector, an operator and a copy of the film, satisfied the desire of the patients to see the picture. He was able to describe the profound appreciation and gratitude expressed after the last Christmas Miss Gish took to a large collection for this same hospital. In a recent interview, the Fine Arts star said:

"After seeing how helpless some of the patients are, one realizes how grateful she should be. It just makes my heart sick to see some of those poor, helpless victims, of all races. We do not appreciate the good things in life until we witness such a sight. Here we are walking around without physical disfigurement or mental care, and in these county hospitals these poor, helpless victims are waiting the end—in many instances the potter's field."

**Marie Doro Writes of Play
Making Pooty Night and Day**

Describes Herself as "Nora Flynn," Lasker Star, in "Part Heroine in Photoplay Exposing Sin."

"Naughty lady, villain, curse. Baby's crying, enter nurse. Husband's coming, better scold. Ready to go to bed. See what a beautiful villainess I am! This is one thing we should miss. Daddy's sure to bring a suit. Ready lights—camera—shoot!"

Villain offers bribe of gold—chaffeur asks her what she's sold. "Where's your faith, you blooming brute!" Ready—lights—camera—shoot. See what a beautiful villainess I am! This is one thing we should miss. Daddy's sure to bring a suit. Ready lights—camera—shoot!"

Awful moment. Wooden duck—comes out of the water. Ready—lights—camera—shoot! See what a beautiful villainess I am! This is one thing we should miss. Daddy's sure to bring a suit. Ready lights—camera—shoot!"

Anytime, it's awful cute. Ready—lights—camera—shoot! Miss—lights—camera—shoot! Villain take him girl, but don't be willin'! Quick I hear the motor too! Ready—lights—camera—shoot!"

Lover caught her in the hall with her nightgown on and all. "Can't be she's dissolute!" Ready—lights—camera—shoot. Nora never was a flirt, yet that Nora took him right. She got right spoke but she was mute. Ready—lights—camera—shoot! Do not think she's a saint, fine. Remember she's our heroine. Saves herself and kids to boot. Ready—lights—camera—shoot!"

**I. F. S. ENGAGING PEOPLE
FOR REGULAR PRODUCTIONS**

The International Film Service is to go into film productions on a large scale, as has been completed by the preliminary arrangements. Among other notables contracted for, are Charles E. Bohannon, who is now on tour; Mr. Nigel Barrie, now with "Nobody Home," and Mr. Charles E. Bohannon, who is now with Gaby Delays in "Stop, Look, Listen."

Split in Board of Trade to Result in New Body

Friction Between Producers and Exhibitors Results in a
Formation of a Commit-
tee to Plan An-
other Organ-
ization.

(Special to Photoplayers' Weekly.)
NEW YORK, June 16.—The fence which has separated the members of the Motion Picture Board of Trade of America into two divisions with smoldering difficulties for several months past is now aflame, according to rumors, and it will not be long before this body will be non-existent. In its place there will be launched a new organization which will serve as a means of restoring harmony between the two factions of the present board, the producers and the exhibitors.

Closely following a meeting of the board, held this week at Delmonico's, it was stated that the original Board of Trade held its exposition at Madison Square Garden last month, and at the same time a similar exposition was conducted at the Grand Central Palace, backed by a majority of the exhibitors of the board, who, it is said, felt that they were not receiving proper representation at the Madison Square Garden function.

Since that time the "split" has been a constant feature in the life of the board. The Metro Corporation, withdrew as a member of the organization. Many of the exhibitors have withdrawn, leaving the action of the Metro people and the meeting at Delmonico's, in the shape of a luncheon, culminated when it was decided practically to dissolve the old board to build up a new body.

The purpose of the assemblage at Delmonico's was explained by Walter W. Irwin, acting as chairman of the sub-committee, who, in part, spoke as follows:

"The Board of Trade is perfectly willing to do anything this meeting may suggest. It is our duty to the industry to do anything that will have the confidence and co-operation of the whole industry. They are willing to go further than that. They are quite willing to dissolve the Board of Trade so that the Board of Trade will not be in a position of inviting manufacturers or exhibitors to come into it. They are willing to do anything that will form an association by which no one is invited to come in, by which we have all come together for the purpose of forming an association which is thoroughly representative."

But a few scenes remain to be made before the completion of "The Diamond Runners." The specially constructed sets and will be made at night. The story is built up around the clashes between the British revenue officers of the Kimberly mines company in South Africa and the international organization of illicit diamond buyers. The McGowan company is specially qualified to stage such a production because of its personal knowledge which Mr. McGowan has of the life in that quarter of the globe. As an officer in the Australian lancers during the Boer troubles, and later as contractor for horses for the British constabulary, he learned much of the operations of both factions which he has woven into this story.

Practically the entire cast made the trip including, with those already mentioned, Paul C. Rusk, Leo J. Maloney, Thomas G. Lingham, William Brunton, Chance E. Ward, Louella Massey and others. The McGowan company for this one production) and Jean Perkins.

**AMERICAN WOMAN FILM COM-
PANY IN TROUBLE**
J. C. Parker, manager of the American Woman Film Company, may face a charge of violating the state labor laws, if he alleged he gave checks to certain photoplayers and exhibitors, and later said checks were not negotiable for want of funds to the credit of the company. The issuing of the warrant also brought out the fact that the company is, temporarily, it is hoped, as an officer in the Australian lancers during the Boer troubles, and later as contractor for horses for the British constabulary, he learned much of the operations of both factions which he has woven into this story.

**LOUISE LOVELY IN
"THE GILDED SPIDER"**

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PHOTOPLAYERS' WEEKLY PUBLISHING CO.

217 Linsler Building, 524 South Spring Street
Los Angeles, California
Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class.

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TERMS OF SUBSCRIPTION:

Single Copies..... Five Cents
One Year..... \$2.00

Make all checks payable to Photo Players' Weekly Publishing Company. Advertising rates upon application.

Saturday, June 17, 1916.

For Information of Photo Players and Others

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Photo Players' Weekly occupies a unique field in journalism. It is the only weekly newspaper published in the interest of the fifth greatest industry in the United States. Being published from the Capital of Filmdom, where seventy-five per cent of the photoplays are produced, it is in closest touch with the industry in general as well as with the greatest number, in one body, of people engaged in the making of motion pictures. Its policy will be to print the news, to editorially aid in the progress of the industry and to give the business men a reliable, ever-increasing list of subscribers for them to reach through its advertising columns.

And in this connection, and for the information of the business men, it is well to state that the photoplay industry has reached a more settled basis; employment, in the main, has become more reliable, and today there are more people engaged in the making of photoplays in and around Los Angeles who are certain of regular weekly pay than ever before in its history.

The owner and publisher of Photo Players' Weekly, pledging his best endeavor to make the publication valuable to both subscriber and advertiser, asks co-operation for mutual benefit.

MONDAY EVENING, June 19, will be marked on the photoplay production calendar by the first showing in Los Angeles of "The Fall of a Nation" at Clune's Auditorium. In writing and staging "The Fall of a Nation," Thomas Dixon has kept particularly in view the world struggle between democracy and imperialism as it affects the United States.

HERBERT STANDING, famous English actor, whose acquisition by the Morocco picture forces was regarded as a loss to the stage and a gain by the films, is a connecting link between the modern industry and the traditions of the drama. With Sir George Wyndham, Herbert Standing was part lessee of the old Drury Lane Theater in London, where he originated many famous characters. Standing played with Sir Henry Irving years ago. With these associates in mind, he went to see the premiere of Sir Beerbohm Tree's "Macbeth" in Los Angeles probably with mixed emotions. The actor was full of praise for the Griffith production, however. "The stage," he said, "made its own traditions and its methods; no doubt the pictures will do the same for the silent drama."

WHY FOOL WITH THE CLOCK?

TURN THE CLOCK ahead an hour! Why? A movement has been launched in some of the Eastern cities to lengthen the light of day by turning the official clock and all the other little clocks ahead an hour.

The idea was imported from war-ridden Europe and it has found its way across the Mississippi River, stopping long enough in a few cities of the middle west to receive attention, to then bound along over the deserts, arriving on the Pacific shores. Here it lingers, for if it continues on, it will land right back where it started.

While it is lingering in Southern California it is attracting attention to such an extent that some are really serious about entertaining the thought of helping the hands of the city clock along one full hour. Why?

We ask would it be a benefit or a detriment to the great motion picture industry throughout Southern California to turn the studio clock ahead an hour?

It is our opinion that it would be an unwise idea, even more so in this season of the year than in the so-called winter. Probably we are wrong, therefore we leave ourselves open to contradiction.

In these days of morning fog and cloudiness, when it not be a detriment to turn the clock ahead an hour, inasmuch as it would mean an added hour of waiting before the sun would penetrate through the fog and permit the wheels of industry the right of way to start the day?

At any rate, it is a very interesting subject and one which should necessitate a special session of the legislature or something like that—we don't think.

But still we ask, and in a LOUD voice—Why turn the clock ahead even one minute?

DO YOU KNOW THAT

William A. Brady's first production on the stage was "She"?
Lubin's first picture was a half-reel called "Horse Eatin' Hay"?
Muriel Oakrich wants to be an actor—and owns an Oldsmobile?
German chemicals essential to film developing are now made in U. S. A.?

World Film is conducting a scenario contest—open to members of the Fourth Estate—prizes \$5000!

Louise Mercereau refuses to come to Los Angeles to work in films? Mary Pickford took cooking lessons and often prepares the family meal?

Alice Brady's first stage role was in "The Balkan Princess" at the Casino?
Charlie Chaplin came to America as a fifteen week acrobat—some rise?

E. K. Lincoln owns the largest kennel of Chow dogs in America? John Ince is to produce a sequel to "Hypocrites" which, by the way, owes its success to the tremendous advertising it received?

Alice Joyce will return to the screen soon?
Pearl White bought a house, recently, in Bayside, L. I.?

Mario Duro owns and operates a cinema camera, a projection machine, and a screen, and has fitted up a regular theater at her house?
Theda Bara's street clothes are all in dark blue and black crepes and satins?

That "Little Mary Sunshine" Osborn, a star at the Balboa Studio is but four and a half years old and draws \$50 a week?

Lillian Gish dislikes elaborate garments. The success of her costumes are due to their simplicity?
Dorothy Gish detests sentimental poetry—she prefers Plato's and Spinoza's philosophy?

Sam Marsh would enjoy playing character parts, but the Fine Arts studio cannot agree with her, she being an excellent ingenue type?

Seena Owen wants to play Vampire roles in preference to the characterization of a simple girl? play.

Norma Talmadge despises a cynicophant? She demands the truth in each instance, whether it be complimentary or unfavorable.

Bessie Love enjoys spinning the rope in films she was instructed by Jim Kidd, the Fine Arts cowboy, and now is the envy of all the western studio girls?

Signal Studio Notes

By Ford I. Beebe

Begin "Judith of the Camberlands."

With Helen Holmes featured in the title role, the Signal Film corporation this week began the production of a five-reel screen version of Alice MacGowan's Southern novel, "Judith of the Camberlands."

During their absence from the studio, a number of the Signal Film corporation, including a street scene of a "hill country" town, with the court house and square, the Miller and the Bend street; a cabin (Judith's home), and up in the mountains another double cabin, "blow-out," with a moonshine still not far distant.

The producing company returned from the Hawaiian Islands Wednesday and after a day of rest began work. Practically the same cast is to appear in this production as in "The Diamond Runners."

Signal Parrot Barred from "Society."

Wuxtree! Wuxtree! More animals added to the Signal Zoo. Regularly imported ones, too. The new consignment consists of two Persian cats presented to Miss Holmes by a friend of the Signal Film corporation, a garrulous parrot. This bird is a fine specimen to look at, but if one may judge by the remarks he has made raised in a strict Calvinist family. He can speak English and Kanaka, one at a time or both together. Of course, no one about the studio is qualified to criticize his use of the Kanaka words, but the animal's argument is made that parts of his English vocabulary will be carefully managed to allow him to play with in public. It might be well to add as an afterthought that this longshoreman's propensity to eloquence is not known at the time of his purchase, but was a later development coming to light when Paul Hurst gave him a double-dutch match to play with. It looked like an edible seed until he closed his beak on it. Then came the remarks, both kinds, and his education along unconventional modes of speech began.

Since returning to the Los Angeles studios, the McGowan company has learned that the wails of the Kilauea crater on which they stood while Cameron Saxe made his motion pictures of the boiling lava below, since then have crumbled away and the mountain is melting-pot. The mere mention of the narrow margin by which they escaped being plunged into the mass of boiling rock causes a little tremor to run up and down their backs.

The Signal is beginning to make plans for a trip to the lumber country by north of Eureka, Cal., some time this summer for the purpose of staging the exterior scenes in another Signal-Mutual feature. The title of the story has not yet been announced, although, as planned at present, the company will be away several weeks.

Jean Perkins Taken for Strikebreaker
While in San Francisco the Signal company was able to get some unusual motion pictures of scenes connected with the longshoremen strike for the Mutual-Metropolitan.

The strike also had its disadvantages, for it was up to the members of the company to attend to the discharging of all their equipment, which took nearly one whole day. The company was loaded on a truck, Jean Perkins, one of the company mounted to the seat and started away with it. Before the truck was a block from the wharf the longshoremen had spotted him and, mistaking him for a strikebreaker, swooped down on him. They cut the ropes that held the luggage in place and allowed part of it to spill into the street. Then dragging Jean Perkins from his seat behind the driver, they were about to administer a drubbing when he managed to explain the circumstances. The laughter followed the explanation and they proceeded to help him re-load the truck and go on his way rejoicing.

Paul Hurst wants it distinctly understood on the Signal's recent trip to Honolulu he was not one who was sea sick. On the return trip the ship ran into a storm that induced the boat to toss about on ground and lofty tumbling, for which it was not qualified. Paul immediately basined into a pair of pajamas and took to his bunk. Upon recovery he learned that none of the

American News Notes

The "Flying A" cowboys are rounding up all of the bad horses that can be found, preparing for the annual rodeo to be held on the Fourth of July. Art Acord, recently thrown by a horse, promises to reinstate himself in good standing.

The famous old stage coach—a much valued prop of the American Film company—suffered considerable damage in filming a scene for "A Modern Knight." The coach and four horses dashed down a steep embankment and the vehicle turned over and over, hitting large boulders, which will necessitate the activities of a wagon builder before it again can be used.

Old-fashioned barbecues are in vogue at the "Flying A" studios. When it is necessary to do night work at the studios, the members of the Signal company go together, and Bill Russell's Chinese cook takes care of the culinary department, furnishing the most delicious sandwiches and other trimmings that go to make the festivities complete.

Rhea "Ginger" Mitchell, who has been spending several weeks in Los Angeles on account of her mother's illness, is expected back in the city in a few days to continue as one of the American's most popular little girls.

Aaron Hoffman, the well-known playwright and author, has written the vehicle in which the famous stage comedians, Kolb and Dill, will make their debut in the "Flying A" banner. The title is "A Million for Mary." With Kolb and Dill, Miss Gay Lloyd will be featured in the role. The date of release of this feature will be announced later by the Mutual Film corporation.

Helene Rossion is again seen to step into the limelight on the motion picture screen through the medium of a five-part masterpiece entitled "The Great Mystery." The picture is being shown in the principal masculine role. Director Donald MacDonald has incorporated into the picture the entire reels. Giving a powerful story to begin with, and a virility and conclusiveness in her story, she produced a masterpiece of the motion picture art.

With such well-known horsemen as Art Acord, Frank Borzage and Jack Richardson in "Mustang" films, the company has set the bar high with consistent regularity, with a reverent respect for the correctness of detail without over-costuming or over-acting. Acord's latest success is the title role in "A Modern Knight," a two-part picture, subject to be released by the Mutual on June 23rd.

At Vim Studio

"Will a Woman Tell?"

"You bet she will," says Harry Myers, co-star and director with Rosemary Theby in Vim feature comedies. Of course, every woman will rally to the rescue of the man who has been base calumny, but Mr. Myers pleads extenuating circumstances. He has a very good reason for being in the title, in which Miss Theby, as his wife, is tortured by the possession of a terrible secret. Upon the man's neighborhood in an uproar by her tattling of sacred confidences. As a matter of fact, the man who is tortured is the only professional opinion of fair sex, and not what he really thinks.

A Woman Without a Country.
Virginia Norden, the new Knickerbocker star, is an American citizen, but she can't prove it. It appears that the records of her birth were destroyed in a fire that gutted the city hall of the western town where she was born. She has since established a residence in California, at

others had been similarly affected. None of them had been sick—they just got tired of the same theme again and had taken to their beds, but the cause was lassitude and not malady. Of course, Paul believes them—but sometimes there's a doubt in his mind.

NEXT WEEK AT THE LOS ANGELES PHOTOPLAY HOUSES

WOODLEY—Broadway near Ninth—Begins June 19
MARQUEITE CLARK in "SILKS AND SATINS"
Also a New Picture—Travel Picture
11 a. m., 12:30, 2:30, 5, 6:15, 7:40, 9:15 p. m. 10c—20c—30c

TALLY'S BROADWAY THEATRE—833 South Broadway—Begins June 19
Home of the World's Greatest Theater Pipe Organ
Triangle Program—W. S. H. in "THE HOSTILE VEILANCE"
10:30 a. m., 12:30, 3, 4:30, 6, 7:30, 9 p. m. 10c—20c—30c

ALHAMBRA—Miller's Hill—The Theatre—731 South Hill St.—June 19
STUART HOLMES, DOROTHY BERNARD in "SINS OF MEN"
Added Attraction—Third Episode "SECRET OF THE SUBMARINE"
11 a. m., 12:30, 2:30, 5, 6:15, 7:40, 9:15 p. m. 10c—20c—30c

MILLER'S—842 South Main St.—FOX PHOTOPLAYS—Beginning June 19
THEDA BARA in "EAST LYNNE"
Added Attraction—MUTT AND JEFF "IN AN AEROPLANE"
11 a. m., 12:30, 2:30, 5, 6:15, 7:40, 9:15 p. m. 10c—20c—30c

NEW GARRICK—Cor. Eighth and Broadway—Beginning June 19
Second Week to Launch at **CHARLIE HAPLIN** in "THE FIREARM"
GLADYS HULETTE in "OTHER PEOPLE'S MONEY"
Shows, 11 a. m., 1, 3, 5, 7, 9 p. m. Prices, 10c—20c—30c

SHAMROCK—Sixth and Hill Sts.—Main Attractions—
"THE OTHER SIDE OF THE DOOR." June 22-23, Vivian Kirk, Alfred Voughn in "FOUR MONTHS." June 24-25, Margarita Fisher in "THE GIRL FROM HIS TOWN." Continuous Shows 10:15 a. m. to 10:15 p. m. All Seats 5c.

WHAT'S COMING.

It has come to the publishers of Photo Players' Weekly that the people who help materially to make the pictures in Southern California studios, have no means of learning a reasonable time in advance when and where some picture will be shown in Los Angeles, or for that information this department will be maintained. It will be more complete in the next issue.

MUTUAL PROGRAM

The Pretender (Amer.)—Lyrice, June 19-20
Number Please (Beau.)—Lyrice, June 19-20
The Return (Must.)—Lyrice, June 21-22
Girl and the Game—Lyrice, June 23-24
Counterfeit Earl (Amer.)—Lyrice, June 23-25
Search Me (Vog.)—Lyrice, June 23-25
The Soul's Cycle (Horsley)—Cameo, July 3.

V-L-S-E RELEASES

Island of Surprise—Apollo, June 20.
Ordeal of Elizabeth—Alvarado, June 22-23.
Little Shepherd of Bargain Row—Lascenet, June 24.
A Man's Making—Grand, June 26-27.
Sherlock Holmes—Tally's, June 26, 27.
Blindness of Virtue—Georgie, June 27.

UNIVERSAL RELEASES

Secret Love (Blue Bird)—Columbia, June 19.
Gilded Spider (Blue Bird)—St. Andrews, June 19.
The Great Problem (Blue Bird)—La Salle, June 19.
Bobby of the Ballet (Blue Bird)—St. Andrews, June 19.
The Jiny Driver's Romance—Alvarado, June 19.
Muchly Married—Fountain, June 19.
The Yaki (Blue Bird)—Liscy, June 19, 20.
Nadine of Nowhere—Picture, June 19, 20.
Nearlly Happened—Picture, June 19, 20.
The Bankruptcy of Boggs & Schultz—Regal, June 19, 20, 21; Isis, June 19, 20, 21.

Won't you Make-Up—Regal, June 19, 20, 21.
Caught on a Skyscraper—Wonderland, June 21.
The Gasoline Habit—Wildshire, June 21.
The Yaki (Blue Bird)—Liscy, June 21, 22.
Buddy Briggs, Burglar—Picture, June 21, 22.
The Great Problem (Blue Bird)—Lycium, June 21, 22.
The Length of the Week (Blue Bird)—Lycium, June 22.
The Limousine Mystery—College, June 22, 23, 24.
For the Love of Mike and Rosie—Palace, June 23.
Hop (Blue Bird)—Palace, June 23, 24.
The Wedding Guest—Wonderland, June 23, 24, 25.
The Great Problem (Blue Bird)—Picture, June 23, 24, 25.
The Great Problem (Blue Bird)—Picture, June 23, 24, 25.
Gay Lord Warning (Blue Bird)—Queen, June 23, 24, 25.
Elusive Isabel (Blue Bird)—Savoy, June 24.
The Great Problem (Blue Bird)—Picture, June 24.
Rupert of Hentzau (Blue Bird)—Fountain, June 25.
The Great Problem (Blue Bird)—Picture, June 25.
Peg O' the Ring, No. 2—Owl, June 21; Sunbeam (Pico), 22; Elite, 23; Brooklyn, 24.

Peg O' the Ring, No. 3—Metropolitan, June 19, 20; South Park, 21; Dreamland, 19; Fifth St., 20; Savoy, 21.
Peg O' the Ring, No. 4—Gaiety, June 20; Central, 21; Globe, 22.
Peg O' the Ring, No. 5—Picture, June 19, 20, 21; Broadway, 22; Mission, 23.

METRO PROGRAM

Dorian's Divorce (Lionel Barrymore)—Symphony, week of June 19.
The Masked Rider (Hazel Lockwood)—Symphony, week of June 26.
Flower of No Man's Land (Viola Allen)—Symphony, week of July 3.
The Purple Lady (Ralph Herd)—Symphony, July 10.

KLEIN PRODUCTIONS

Gloria's Romance, Chapter IV, "The Social Vector" (Billie Burke)—Pantages, week of June 19.

INTERNATIONAL FILM SERVICE

Mysteries of Myra, Episode 8—Symphony, week of June 19. Episode 5—Metropolitan, 23; Casino, Metropolitan, 24; St. Andrews, 25. Episode 3—Brooklyn, Palace, Gaiety, 19; Brooklyn, 20. Episode 2—Gaiety, Wiggins, 19; Wiggins, 20; Photo Play, 21. Globe, 25.

Prompt Service to Photo Players in Hollywood

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Family Wines, Liquors and Beers at Wholesale.

LEE'S CONFECTIONERY AND CAFE

Sandwiches Candy, Laboratory
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FLOWER SHOP

We Rent All Sorts of Plants

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any other athletic stunt required of him. Incidentally, he is one of the best amateur boxers in America, and was a trained newspaper man in Jacksonville, Fla., where Vim studio are located, he is in constant demand as a singer, for he possesses a grand opera tenor voice, and but for his enormous size might easily have become famous in operatic roles.

TRAINED NEWSPAPER MAN

BIG "QU" SCENARIO EDITOR

Eugene B. Lewis, who has been appointed scenario editor at Universal City, was a trained newspaper man before he undertook to write film plays. He is a native of Utah and at an early age came to Los Angeles, while in the latter city he wrote his first photoplay. Finally, he accepted a position as editor of the Los Angeles Times, and after a few months he became editor of that famous paper, and the studio of that company closed, when he joined the Universal.

Vogue Studio News

Special Monthly Rates

Billy Grow chief of the Von

ll room, is the proud father o
n pound box. Both mother

A diffusing system has been installed and everybody's happy. While the Vogue studio was not an old one, the diffusers were of the 10-20 type and couldn't get over, as Director Dillon and Miller are a preferred audience for old stuff.

If any one asked you who Charlie Chaplin is, send him to Stubby Whyte. He insists that Charlie is the Vogue's next door neighbor.

Nearly every member of the Vogue is now a subscriber to the Saturday Evening Post.

Ben Turpin won the one-arm chess
-players' contest last week, and
now looking for more contestants at
Soldiers Home papers please
boy.

galow on Gower street opposite the studio and have moved back for a while. J. R. will only have 16 hours a day in the studio now. It surely must feel good to be on an eight hour out of 24.

New Ransom is the busiest man in the Vogue studio these days, and as chief property master for director Dillon, he is also getting in as an actor, playing some very odd parts.

of swaddling clothes, is probably the best-dressed of her admirers are not backward about writing letters of loving appreciation. Mary receives almost as much mail as does the president of the United States, and is kept busy replying to an overworkload of correspondence.

Mary, tiny, dimpled, laughing, golden-haired child, is now busily using her wonderful powers in her

The picture is called "Youth's Evening Charming," a strikingly appropriate title for this tiny actress' phase play effort. The story is by Max Heikes Justice, and direction has been placed in charge of William Nolan, a director of recognized ability.

**DIRECTOR 'CURTIS' BIG
WORK IN THREE YEARS**
Director Allen Curtis has been

at Universal City for the past three years, most of the time directing Joker comedies of one-reel and two-reel nature, featuring Gale Henry and William B. Davidson. He looked up his record

laboratory a few days ago and that he had made one hundred seventy-five of these one-reel comedies, practically one each week.

Ray Tinker has started on a new triangle comedy picture. Edward T. Munn is the director, and the story is written by Anita Loos.

superintendent of Production Room, author of "The Daughter Don," has been on the injured list since blood poisoning, brought on by injury to his hand. "Hogie" is more on the job, however.

about one-third of the stock and contract players with the company were released last Saturday, the day in the production of "The Daughter of the Don" having been completed.

JANE GAIL IN
SINGLES OF AMERICA

✓ Premiere of "Argonauts of California."
R. M. Francisco, president of the Monrovia Feature Film company, accompanied by Mrs. Francisco, Winfield Hogaboom and Director Henry Kabierske, go to San Francisco this week to be present at the first show-

JANE GAIL IN

Name

Street

City

State

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Best Imaginative Brains Wanted by Famous Players



RUTH ROLAND.
Star Balboa-Pathe Productions.

Bessie Love Given an Ovation at Long Beach

Opens New Liberty Theatre—Bursts on Viewers by Stepping Out of Carriage Bell

The reception given Bessie Love at the New Liberty theatre in Long Beach Thursday afternoon, June 22, surpassed in splendor even Manager Hoyt's expectation. The place was beautifully decorated in Shasta daisies, carnations and ferns. All afternoon Miss Bessie entertained, bestowing her charming smile, while the elite of Long Beach gala attire poured through the spacious corridors.

The reception was in charge of Mrs. Clara Greening, assisted by Mrs. E. King, Mrs. John M. Edgar, Misses Ruth Miller, Dorothy Stebens, Lorian Huntington, Margaret Wren, Ivy Harnett and Irma Stevens. A large sign in electric lights, extending across the front of the theatre announcing the appearance of Miss Love in person, flashed the news for blocks away, attracting crowds of people. Long before the doors were opened the lobby was filled with an anxious crowd, eager to catch a glimpse on the screen of the dainty little hostess of the opening of the new theatre. The Fine Arts Triangle play, "The Good Bad Man" was the attraction.

The appearance of the young star in person on the stage was the signal for such a burst of applause as almost drowned the booming of the big pipe organ. A large bell of carnations in which Miss Bessie was suddenly opened and she stepped out with an armful of flowers. The effect was startling.

Miss Love wore a beautiful old rose gown of Georgette crepe with her golden hair loosely coiled at the back of her shaven head. She wore no ornaments. Her charm is in her girlish grace and sweet simplicity. Manager Hoyt was complimented by many of the leading people of Long Beach and was assured that there would be no trouble in filling the house any time Bessie Love was on the screen.

Page Peters Drowned at Hermosa Beach

Page Peters, motion picture star of the Morosco studios, was drowned Thursday at Hermosa Beach, Cal. With a party of friends he went to the beach for a morning plunge and in some mysterious way came to his death. When he was found and a search started for him, his body was discovered about a hundred yards from shore. His wife has been notified.

Deceased was prominent in plays produced at Lasky, Morosco and the New York Moving Picture studios. He was no relation to House Peters.

\$100,000 Will Be Paid for First Hundred Scripts Accepted, says President Zukor—Announcement Shock to Concerns of the \$25 per Reel Variety.

NEW YORK CITY, N. Y., June 20. Aiming to establish direct communication with the very best imaginative brains in the country, with a view of ultimately entering into permanent relations with many of the foremost writers of the period, the Famous Players company, through its president, Adolph Zukor, announces that it is ready to buy one hundred scenarios at \$1000 each.

The offer does not in any manner shape up as a prize contest, nor is there any time limit placed upon the plan. It is merely a new and novel method of a great producing force of going on the war path for better stories and a gentle way of sticking a pin into the sleeping producer who continues the method of four years ago by offering "exorbitant" sums of twenty-five and fifty dollars a reel for the "best" obtainable in scenario writing.

There are but few rules governing the offer as stated by President Zukor; however, one of them being that the submitted script must be in synopsis form only. It must contain one thousand words and, if accepted, it will bring a revenue of one dollar per word to the author. With this brief announcement synopses are awaited and they will be accepted or rejected as they arrive, not to be passed along to a lot of judges or held for second or third readings. And this method will be employed until the one hundred scripts have been purchased and the sum of \$100,000 paid. The Famous Players' Organization doesn't care whether one author writes the entire hundred stories or not. All they want is the goods and the price will be forthcoming willingly and cheerfully.

"We have scrupulously avoided the 'prize contest' in making this announcement," declared Adolph Zukor, president of the Famous Players' Organization, "because we consider the contest to be very unfair to the authors who submit scripts on that basis. Lured by the bait of some fair stipend offered as the first prize, they are forced to compete on a 'heads I win and tails you lose' plan, because if they fail to win the prize they receive very negligible offers for their work if it proves acceptable at all."

Only Big Ideas Desired. "In this case, however, we are making a flat proposition that we have appropriated \$100,000 for the purpose of acquiring one hundred original scenarios which we consider to be worth \$1000 each to us. It is a matter of no importance to us whether one writer earns the entire \$100,000 or whether it is divided among one hundred writers. We want the best ideas that money can buy, and we want nothing but the best."

"There is no time limit on the submission of the ideas; we are always open to the receipt of a script until the \$100,000 has been exhausted."

"As each script is submitted to our photoplay department it will be read and judged on its intrinsic merits without reference to any other preferred idea."

Concerning Restrictions "The scripts must meet certain well defined restrictions. We are anxious to avoid lurid drama, the sensational sex variety, and do not want controversial subjects. We also prefer ideas which are especially suited to the screen."

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Arthur Shirley, Hero of "The Fall of a Nation"



Arthur Shirley's fine work as a Vassar, politician and soldier, in "Fall of a Nation" is worthy of high praise. After an absence of nearly nine months from the screen, which time it took to produce the play, one naturally expects quite a lot, and as the hero of this gigantic production Mr. Shirley certainly came up to all expectations, both as to his splendid appearance and excellent acting.

Mr. Shirley's first appearance on the screen was greeted with thunder of applause, which spoke well for his popularity, here in Los Angeles at any rate. His masterly portrayal of a difficult character was marked by that technique and ease that only long study and experience can give.

Mr. Shirley is a gifted with a splendid personal appearance and has a handsome, expressive, mobile face, therefore a moving picture star par excellence. Mr. Dixon was fortunate in securing such a capable actor to play his lead in "Fall of a Nation."

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An Ounce of Prevention Is Worth a Pound of Cure

Motion Picture People Must Safeguard Themselves Against Legislation Affecting Their Interests, and That Is They Must Register So as to Vote.

Representative Dalling of Massachusetts and his associates on the House Committee on Education who joined him in a minority report condemning the Hayes movie censorship bill as un-American have performed a public service.

Describing the movie film play as the "fifth estate," they warn that it would be but a short step therefrom to the censoring of the "fourth estate." They lay particular stress on the fact that no evil exists to justify the drastic step of censoring film plays.

Governor Whitman, by vetoing a State motion picture censorship law, has set the lawmakers at Washington a good example as to what to do with the Hughes bill. The local police power is entirely capable of dealing now with the rare cases of objectionable films when they require attention.

There is no need for any censorship other than that now exists; the good sense and the good taste of the managers who produce pictures and the public who pays to see them and the statutes against indecency and immorality enforced by the police to that is added the watchfulness of the National Board of Review of Motion Pictures—a non-official body of experts, made up of persons eminent in business, in philanthropy, in professional life, who act as advisers and critics for the producers of pictures before they are released for public exhibition.

Official censorship by jobholders must register a different opinion from that of these experts and from that of the producers. But there is no earthly reason to suppose that it could be better, purer or more of a protection for the public.

Stung from the foolishness of the proposal, there must be considered the innate viciousness of it. As the late Mayor Gaynes so sagely said there never existed a censorship of anything which did not do infinitely more harm than good. There might of books, magazines, newspapers, as just as well be a censorship of plays, motion pictures. Indeed, there might be, for with few exceptions the pictures exhibited today are made with more scrupulous care to exclude suggestive situations and smut than many books and magazines.

In conclusion, the situation regarding this censorship legislation, whether national, state or county, demands that the people, especially connected with the photoplay industry should see that he or she is made a resident voter, and that they, as fair-minded, broadminded Americans, loving liberty, are put into office to make the best use of the franchise to protect this "fifth estate" from being gagged and bound by "blue-law" legislation. The best way to do this is to register, so be prepared to protect yourself.

New Officers for Paramount Corp.

At the annual meeting yesterday afternoon of the stockholders of Paramount Pictures Corporation, followed by a meeting of newly elected directors, a new administration was chosen for the coming year.

The new officers are Hiram Abrams of Boston, president; William L. Hodkinson as president, has been active in the administration of Paramount since its inception, and two years ago. Immediately after his election Mr. Abrams notified Adolph Zukor, president of the Famous Players' Film company; Jesse L. Lasky and Samuel Goldfish, president and treasurer respectively of the Jesse L. Lasky Feature Play Co., Inc., and the heads of the Pallas and Oliver Morosco Photoplay Company, of a change of administration. The executives of these companies, which release the productions through Paramount, promised their co-operation in making the new administration attractive to exhibitors and the photoplay public.

In a short statement Mr. Abrams said: "The constantly growing interest in the motion picture throughout the country permits us to anticipate a most active era for the Paramount Pictures Corporation in the future. The heads of the various producing



JEAN SOTHERN
Star in "Mysteries of Myra"

Director's Job Has Many Vicissitudes

One Lost His Reason Through Worry Over His Disappointment From Weather Conditions

During the time Producing Manager Rollin Sturgeon of the Vitagraph company was up at Bear Lake working on "God's Country and the Woman," another company had a troupe there. The director of it had little or no experience in the region, and found the difficulties that faced him insurmountable. After having had to return three different times because the scenes he had taken were spoiled with static, he eventually lost his reason, and is at present confined in an asylum, incurable.

Mr. Sturgeon when told of his condition had to say: "Very few people know the terrible strain it is to have to work under the conditions of that region. After we had secured almost everything, we had to wait for days and days for a time when there would be no snow falling, and the shadows of the trees and depth of the snow would just harmonize with the scenes taken previously. Every day it would snow, perhaps only a little, but just enough to prevent our getting the right effect. And each day we lingered, and each time the snow fell, our means of egress from the valley was getting more and more doubtful. It finally looked so bad for us, that my assistant and I could not sleep nights. Night after night we spent hours pacing up and down in the snow, or reading all night to get our minds off the problems of the next horrible day."

companies releasing through Paramount have assured me that they will make every effort to surpass their artistic standards. On the roster of these companies are the most notable stars of the studio, including Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Dore, Pauline Frederick, Blanche Sweet, and many others.

I was very gratified to receive these offers of continued co-operation from the producers. It is obvious their united support is essential to Paramount's success. Their statements to me today set at rest all rumors of the possibilities of their collaboration with any other film interest."

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Ingenius Ince Gets New Light Effects

Candle-light, Sun-light, Electric-light Each Shown Naturally on the Screen

Producer Ince, applying the most modern inventions of his new studio at Culver City, declared to have added unusual attractions to "The Sorrows of Love," in the matter of photographic lighting.

In several scenes, Bessie Barriscale may be seen by the light of a candle, the illumination of which is perfectly natural, in that instead of lighting up the entire room it illuminates only the star's face, leaving the rest of the details in the interior in darkness. How the effect was obtained is one of Producer Ince's secrets. It is said to have been an accidental discovery.

By the use of powerful new lights, Ince has been able to give his interiors the natural lighting they would have if the spectator were present to see them. Rooms are supported to be lighted by electric lamps at night now appear properly lighted in the pictures, it is declared. In other scenes where the room is lighted by the sun through a particular window, the effect is remarkable in its beauty.

In fact, electric or artificial lighting has so replaced the sun that day-light scenes may be made at night with the same ease that they are made in the day time.

Scenario Writer's Life Crushed Out

Donald Rayburn, 25, a scenario editor of the American Film Co., was killed early in the morning of June 20 when an auto in which he was riding crashed against a telephone pole near Los Angeles. George L. Sargent, a director at the American studio, who was also in the auto, was thrown from the machine and severely cut and bruised.

Rayburn and Sargent had motored from Santa Barbara to Los Angeles to see the premiere of "The Fall of a Nation" which Sargent had directed the big battle scenes. After the exhibition they were returning along the State highway when Sargent turned the wheel of the auto over to Rayburn while reaching in a rear seat for a sandwich. The machine swerved and struck a pole, throwing Rayburn against it and killing him almost instantly. Sargent did all in his power to ease his companion's sufferings before an ambulance arrived, and is unnerved by the shock. Rayburn leaves a widow and family in Los Angeles.

able for Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, Ann Pennington, and other stars; but we do not insist that the ideas be confined solely to plots necessitating female stars. Any unusual plot will be accepted, no matter whether for men or women stars, provided it embodies an idea which is intrinsically worth \$1000 to the company.

DIXON STUDIO MAY BE LEASED, SAYS RUMOR

The National Drama Corporation, it is reported, will not produce any more pictures for some time. In fact it is understood that their studio is under offer for lease.

Cleo Madison the Star in La Tosca

Story of the Opera to Be Staged on Elaborate Scale by Universal Film Company

Cleo Madison, Universal star who has been producing the pictures in which she stars, will have the leading role in a big production of a modernized version of "La Tosca." The Universal company, says Miss Madison for stellar honors in the feature, will devote the company's entire resources to the production.

The story of the opera will be the basis of the feature which is released in detail and "atmosphere" seldom equalled. Miss Madison is engaged now in casting the picture, and the picture and its surprising many of the arrangements for its production. The big feature will be released on the "Bluebird" program, as will all the five-reel pictures in which Miss Madison appears exclusively. To achieve the highest results she has given up direction, and her performance in the picture of her new schedule should be a striking one.

Cub Comedians Jar a Groom and Bride

Milton H. Fabray's Cub comedians at the Horsley studios are everlastingly up to something. Their latest prank was to almost crash a five-minute bride out of all the thrill and pleasure of their wedding ceremony. The two of the Cub trio figured in the episode; namely "Doly" Kennedy, post last "stopping-off-place" Los Angeles, and Harry Lauder's one-time schoolmate.

Miss Elizabeth Hector became the wife of August G. Koch, the ceremony being solemnized at St. Vincent's church by the Rev. Father Devine. Koch, a Cub "fan" and also the genial gentleman who conducts the last "stopping-off-place" Los Angeles, and Washington and Main streets.

The Cubs heard that Koch was being "hit" for life. "What shall we do?" asked Mac and Bob. Then they attired themselves in their famous "cop" uniforms and stood out side the church. Bride and groom fled out, both thinking of nothing but bliss.

Slam-bang! Down came two almost wooden clubs on Koch's head and the bride fainted and the guests were astonished. Then the two "cops" made it known that the groom was under arrest and they dragged him off. Merely the length of one city block, to the entrance of the "stopping-off-place" and then Bob and Mac and all the rest of the Cubs partook of a beverage that is soaring skyward in price on account of the war, and a refreshment they never think about only when it is on Koch or some other fellow who keeps it stored in the cellar.

Now Koch and Mrs. Koch have disappeared to enjoy a honeymoon without interruption from the Cubs or anyone else. But Bob and Mac say they will arrest the genial one when he returns for he might float some more of the precious liquid. And they will, too; and so will he.

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Published Every Saturday by
PHOTOPLAYERS' WEEKLY PUBLISHING CO.

217 Linsler Building, 524 South Spring Street
Los Angeles, California
Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class

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C. O. Sprenger, Business Manager

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TERMS OF SUBSCRIPTION:
Single Copies..... Five Cents
One Year..... \$2.00

Make all checks payable to PhotoPlayers' Weekly Publishing Company.
Advertising rates upon application.

Saturday, June 24, 1916

WILL AGAIN MAKE METROS HERE

THE Metro Pictures Corporation will again begin making pictures in beautiful, sunny California. Harold Lockwood and May Allison, two of the sparkling luminaries on the Metro program, are expected in Los Angeles the first of next week.

Fred J. Balshofer, well known as a producer of some of the biggest money making screen plays on the Metro program, is already here and arranging for a suitable location and studio buildings. Mr. Balshofer will produce a line of five and six-reel, vital outdoor stories, with the afore-mentioned people as his bright particular stars.

ONE OF THE most famous and beautiful film stars, Clara Kimball Young, is looking for a real "Gibson Man" to play the leads in her rustic corporation's productions. Like the skeptical rustic gentleman viewing a rhinoceros for the first time, Miss Young has come to the conclusion that "there ain't no such animal." Where is the famous American type of k-jen-eyed, square-jawed, up-standing young man? Is it extinct? Miss Young is beginning to believe so. Here's your chance, gentlemen. Send in your photos.

IF THE EFFORTS of political place-seekers succeed, it is obvious, as expressed in the words of Representative Dalling of Massachusetts in opposition to a national censorship law, that they will "prevent the great mass of American people, whose limited means will not permit them to patronize the high-priced theaters, from seeing depicted on the motion picture screen all the great literature from the beginning of time." The issue clearly concerns "freedom of speech" expressed on the screen, or in newspapers as well. Every person identified with the motion picture industry in Los Angeles must make it his and her duty to register so as to protect their interests at the polls.

WHO "MAKES" THE PHOTOPLAY—THE ACTOR OR THE PRODUCER?

A LOOK AT the billing on walls and the advertisements in the newspapers calling attention to a great production now being shown in one of the Los Angeles houses would lead one to suppose that the author-producer and his musical composer alone were responsible for the production, for their photographs assail one on every side.

Why is it that the public, who are interested primarily in the people who act in the pictures, are not given more information on that score—the matter that interests them most vitally? Why should the actor and actress be deprived, also, of their right of publicity?

It was not so in the good old days of the stage spoken drama. Then the owner of the show spread over great space of the walls and the newspapers the names of the people of the cast, and especially of the leading people. The author was a secondary consideration and the musical director was seldom if ever mentioned.

Why this dog-in-the-manger action on the part of the photographer? True, he spends the money for the making of the picture, but he does not do the entertaining for the viewers. The public is interested mainly in the people who have spent months in careful study of their parts, in many cases made personal sacrifices, so as to make the picture a success, and it is their right to receive their reward in publicity.

DO YOU KNOW THAT

Elmer Clifton, the Fine Arts juvenile actor, has written some poetry?

William H. Brown, of the Fine Arts studio, not to be outdone by one of his associates, has added a second passenger motor car to his wardrobe?

Marguerite Marsh, sister of the famous Mae, spends a great deal of her available time on the golf links?

Ralph Lewis, who played "Stone-man" in "The Birth of a Nation," has been cast in Mary H. O'Connor's "Fine Arts" picture, "Wilderness with Bonnie Love"?

Olga Grey, the Fine Arts actress, a Hungarian by birth, is taking up a collection among studio folk for the Belgian Army.

Dorothy Gish, the Fine Arts star, is an admirer of the giraffe? Dorothy said, "They have such large, round, appealing eyes."

Max Davidson, the talented comedian, appears in the series of "Fay Tucker" in her support of Triangle humorous releases?

Marcus Loew is to open the Knickerbocker Theatre as a picture house?

Allie Brady is on New Bedford, staging scenes on the old whaler, Charles W. Morgan?

Theda Bara has learned enough French to ask for a table at Murata's Table D'Hotel?

Lenore Ulrich is now at Los Angeles. She will be with Ben Hur again next season.

Jane Grey is playing in "The Flower of Faith" for Jacobus.

Chip diamonds can now be enlarged by a natural gas process?

Muriel Ottrich, Edwin August and Mollie King are to star in "Sally in Our Alley"?

William A. Brady told the Federal Women's Club that they were to blame for the immoral pictures? They should pick theaters and warn other women working near New York?

A ten inch shell fired from Fort Totten was photographed by Maurice Tourneur recently? The movie created a vivid effect on the sensitive plate, but the flight of the shell is seen.

A night rain scene was recently made by Burton King?

Billie Burke fainted at a picture house last week?

Grace Cunard is to work for Julius Stern? In what, no one knows until Julius Stern speaks. Then maybe we will know.

Balboa Brevities

Virginia Norden, the Balboa star, entered into the spirit of western life so enthusiastically when she was at Pine Crest, Alabama, playing in "The Ancient Blood," that she was taken for a native son of the natives. Miss Norden calls it a far cry from London to Long Beach, but she says the jump was worth it.

Don't think, just because Mollie McConnell is called "Mother" by the big Balboa family, that she walks with a cane or anything like that. Nix! She is called mother because they love her for her beautiful white hair, she would look like a girl with her peachy complexion, clear eyes and rounded form.

No more wholesome personality greets the profession than Mother Mollie.

Norman Manning, the whirlwind business manager who constitutes the right arm of President H. M. Horkheimer, of the Balboa company, never sits work. Checks don't mean anything to him day or night. Work around the Balboa studios is never done and Manning jumps from one department to another with an energy and swiftness that dazzles.

The characterization of cynicism as "meddlesomeness" by President H. M. Horkheimer, of the Balboa Amusement Producing company, has appeared mightily to writers, to newspapers and magazines and to the fair minded public generally.

The Los Angeles "Sun" has been one of mind your own business, and that spirit will persist to spite of what Webster defines as "one who censures or blames; a harsh or censorious critic."

President Horkheimer spoke a volume when he said, "meddlesomeness" is "yes."

Children, the big bear that costarred with Baby Helen Marie Osborn, in "Little Mary Sunshine," is a real live jungle bear. The name is Pete Balboa. The boys are not built to drink milk and play with the garden hose as Pete, neither do they dance and romp with the children.

Pete may be seen any day at the studio of the Balboa Amusement Producing company, Long Beach, California, where he is an esteemed member of that set. He's a bear!

Rollin Film News

By Jeff Irvine

Bebe Daniels, the Phunphim girl who is seen in Pathe pictures with the funny fellow, Lonesome Luke, is having her share of bad luck this week. Sunday she went to the beach on a house near and just a valuable jade ring which her mother gave her for Christmas. But that was all that Bebe has to show for her good luck. A Scotch collie, one with a pedigree as good as an aristocratic puppy can have, and the poor pup is sick, recovering from an operation, which just barely saved its life.

In a coming Rollin Phunphim which has been shipped east to the Pathe for release, Lonesome Luke is to have a great comical advantage as a tour of some south sea islands. He meets up with a number of high natives and they entertain him in royal style, getting him a number of fair women and lots of other inducements to remain and be king. A real troupe of Hawaiian singers and dancers with their ukuleles, mandolins and other stringed instruments were engaged to play such merriment around the studio.

This week director Hal Roach took a two day vacation and went up to the mountains to fish. He returned to the studio Monday morning with "60 feet of fish water" in his name, a mess of speckled beauties. Roach says he wants to do "water stuff" of this kind all the time.

Manager Whiting discovered a new angle on the deep interest of picture fans when he was asked to use a handsome home on the boulevard. The owner said he could use it for pictures, but he would have the picture use to tell when and where the picture could be seen, and to leave \$20 to the owner. Whiting left the man said that he had often allowed pictures men to use his home, but that they never kept their promises of telling him where the scenes could be seen. He was appalled by the \$20 on release. Whiting has no interest, but the setting was worth it, he says.

Charming little Gertrude Short who has played child parts in many big pictures, and who has blossomed out into quite a delightful young lady, has joined the Rollin Company, together with her mother and will be seen in some Phunphy Films under the direction of Hal Roach.

Lonesome Luke is not so clumsy as he might seem on the screen. This week he and Bebe Daniels competed with many dancers and film star terpsichorists at Sunset Inn, winning a handsome loving cup and a dainty prize. They were applauded by the house which was filled with hundreds of merry dancers.

Not to save money, but to secure realism in the big Preparedness comedy now ready for shipment from the Rollin studio, Director Hal Roach made his company of soldiers act like real boys, "java" and bread out in the back yard, for the real picture. They truly ate the proper shows the food stuff disappearing.

Horsley Studio News

By Carlyle R. Robinson

Crane Wilbur, in the title role of "The Spite Husband," a Centaur feature which will serve as his next star vehicle, has provided himself with one of the best parts of his screen career. The story is highly dramatic and gives excellent opportunities to Mae Gaston and the rest of Mr. Wilbur's supporting cast. The direction will be handled by Robert B. Broadwell.

Margaret Gibson has again distinguished herself as one of the most daring little screen stars of the day. During the filming of some scenes in her latest Horsley production, "The Spite Husband," Miss Gibson rode behind a wild ostrich which was harnessed to a buggy only after four husky men had exerted every ounce of strength in getting the gigantic bird, for the purpose of moving "The Ostrich Trip" is the title of the drama the direction is by Charles Swickard.

Elsie M. Callaghan, who recently joined the David Horsley coast forces, formerly identified with the Bayonne studios, has completed her first scenario for the co-stars Margaret Gibson and William Clifford. It is a two-part social drama entitled "Fate's Decision" and is now in the hands of Director Charles Swickard.

Word comes from London, England, that the demand for Cub comedies of the David Horsley productions, in which George Ovey is the star, is so great that on numerous occasions the exchanges have been unable to supply the requests for prints. The same reports are heard over the United States, where Cub comedies are the antics of the diminutive comedian in his famous character of Jerry.

A large company supporting Crane Wilbur in his latest drama, "The Spite Husband," remained at the beach near Santa Monica, this week where a number of water scenes were filmed, and in moments of recreation, fishing was adopted as a sport. Director Broadwell was credited with the biggest haul, a beach to the sea. Technical Director Frank Compton remained at the end of his line all night and supported every one of the studios with sea food when he returned.

Dr. F. C. S. Barlow, studio physician, has been all over the United States, the Orient, Europe and in Central America, but he never before had the painful experience of discovering that he had given a jiney bus driver a five dollar gold piece, instead of a nickel. "It was night time," says the doctor.

"Jerry's Strategem." George Ovey's latest thousand-foot scream, introduces a new method of making use of the studio. He has been so successful in putting the members of the force in slumberland first. Prospective grouches will learn something to their advantage by doing just what Ovey does. He appropriates the P. D.'s voice to his use and then elopes without interference. The full strength of the Cub company is used by Director Fahmy in this production, those figuring prominently in support of Ovey being, Claire Aldred, Janet Sulz, Margaret Cunningham, Louis Fitzroy and Jefferson Osborne.

Mae Gaston is cast in an ideal part in support of Crane Wilbur in the Centaur feature, "The Spite Husband," which gives her exceptional opportunity to display her emotional talent. The story is by Mr. Wilbur and produced under the direction of Robert B. Broadwell.

A thrilling bit of work done by William Clifford in a scene depicting an extensive ostrich farm, when a police patrol wagon that had five hundred wild birds for a period of twelve minutes to give the camera opportunity to film a "stampedee scene." Clifford has had many varied experiences with all sorts of animals, but he has never had a lot of kicking giant birds is a new one to him. At the conclusion of the scene, "Bill" said was "Bring on the lions."

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WOOLLEY—Broadway near Ninth—Begins June 26
LOUISE HUFF in "DESTINY'S TOY"
Also a New Burton Holmes Travel Picture
11 a. m., 12:30, 2:30, 5:15, 7:40, 9:15 p. m. 10c—20c—30c

SHAMROCK—Sixth and Hill Sts.—June 24, 25
Also **MARGARITA FISHER** in "THE GIRL FROM HIS TOWN"
Continuous Shows 10:15 a. m. to 10:45 p. m. All Seats 5c

WHAT'S COMING

MUTUAL PROGRAM
Counterfeit Earl (Amer.)—Lyric, June 23, 25.
Search Me (Vog.)—Lyric, June 23, 25.
The Soule's Cycle (Horsley)—Casino, July 1.

V.-L-S-E RELEASES
Little Shepherd of Bargain Row—Crescent, June 24.
A Man's Making—Grand, June 26, 27.
Sherlock Holmes—Tally's June 26, July 2.
Blindness of Virtue—Crescent, June 26.
That Sort—College, Week June 25.
Sherlock Holmes—Tally's Broadway, Week June 25.
Ordeal of Elizabeth—Crescent, June 26.
Suspect—Strand, June 26; Palace Grand, 29.
Law Decides—Globe, June 26.
Cycle of Fate—Alvarado, June 29.
Blindness of Virtue—Georgia, June 29.
Man's Making—Butterfly, June 29.
Into the Primitive—Crescent, July 1.
Texas Steer—Crescent, July 2.
God's Fate—Fairland, July 1-8.

UNIVERSAL RELEASES
Gay Lord Warning (Blue Bird)—Queen, June 24.
Elusive Isabel (Blue Bird)—Savoy, June 24.
The Great Smash—Wilshire, June 24.
Mr. Fuller Pops—Wilshire, June 24.
Rupert of Hentzau (Blue Bird)—Fountain, June 25.
Across the Hall—Dreamland, July 1.
The Madcap Queen of Coronado, June 27.
The Janitor's Busy Day—Dreamland, June 29.
The Gasoline Habit—St. Andrews, June 29.
The Great Bust Day—Crescent, June 29.
The Blackmailer—Darnall, June 28.
Scorched Wings—Wilshire, July 1.
The Night Riders—Central, July 1.
The Tale of the Telegram—Fifth Street, June 28.
His Highness the Janitor—Brooklyn, July 1.
Some Fish—Keystone, July 1.
The Rival Pinks—Owl, June 26.
The Best Man—Central, June 30.
The Torrent of Vengeance—Wonderland, June 28, 29; Electric June 30.
A Family Affair—Central, June 30; Illusion July 2.
The Great Smash—Picture, June 30.
Her Great Past—Regal, June 28.
Animated World No. 19—Photo Play, July 1.
The Long Chance—Fifth Street, June 29.
The Path of Happiness—Bijou, July 1.
The White Seal—Star, June 28.
Half a Rogue—Savoy, June 26.
Hop—Star, July 27, 28.

Edison of Immortals—Savoy, July 1.
The Three Godfathers—Superba, June 26.
FOX PRODUCTIONS
Ambition (Bertha Kalich)—Miller's—Week June 26; Alhambra, Week July 3.
Man From Bitter Root (Wm. Farnum) Miller's, July 3; Alhambra, July 10.
Caprice of the Mountains (Jane Caprice)—Miller's July 10; Alhambra, July 17.
A Tortured Heart (Virginia Pearson)—Miller's, July 17; Alhambra, July 24.
Under Two Flags (Theda Bara)—Miller's, July 24; Alhambra, July 31.

METRO PROGRAM
The Masked Rider (Harold Lockwood)—Symphony, week of June 26.
The Eternal Question (Hime Peters)—Symphony, July 17.
PARAMOUNT PROGRAM
Destiny's Toy (Famous Players)—Wooley, June 26-July 1.
Madam La Presidente (Morocco)—Academy, June 25, 26; Casino, June 27; Strand, June 30, July 1.
Ben Hur (Famous)—Apollo, June 25, 26; Gayety, June 29; Theatatorium, June 27.
He Fell in Love with His Wife (Palla)—Brooks, June 26; Iris, June 27; St. Andrews, June 29; Photo Play, June 29.
Rags (Famous)—Brooks, June 25.
Audrey (Famous)—De Luxe, June 25, 26; Photo Play No. 1, June 27; Photo Play No. 2, June 29, 30.
To Have and to Hold (Lasky)—Fifth Ave., June 25, 26; Theatatorium, July 1.
Diplomacy (Famous)—Gayety, June 25; Georgia, June 30; Olympus, June 29.
Girl of Yesterday (Famous)—Georgia, June 25.
Prinze and the Pauper (Famous)—Normandie, June 25.
Blacklist (Lasky)—St. Andrews, June 25; Iris, June 29; Wilshire, June 30.

Marriage of Kitty (Lasky)—Wilshire, June 25, 26.
The Cheat (Lasky)—Navarro, June 25.
The Spider (Famous)—Dreamland, June 25; Casino, June 29.
Poor Little Pepina (Famous)—Olympus, June 25.
Nearly a King (Famous)—Sunbeam, June 28; Strand, 28, 29; Academy, June 30.
Out of the Drifts (Famous)—Georgia, June 27; St. Andrews, June 28; Wilshire, June 29; Fifth Ave., June 30.
The Salesday (Famous)—Photo Play No. 2, June 25, 26; La Salle, June 27.
Lydia Gilmore (Famous)—Mission, June 27.
Pretty Sister of Joe (Famous)—Olympus, June 27.
Governor's Lady (Lasky)—Belasco—Normandie, June 27.
Unknown (Lasky)—Normandie, June 28.
Goose Girl (Lasky)—Brooks, June 29.
Tongues of Men (Morocco)—Mission, June 29.
Unknown (Lasky)—Normandie, June 29.
Code of Marcia (Morocco)—Photo Play No. 1, June 29.
Reform Candidate (Pallas)—Sunbeam, June 29.
Trail of the Lonesome Pine (Pallas)—Brooks, June 30; Sunbeam, July 1.
Mr. Grex of Monte Carlo (Lasky)—Navarro, June 29.
Pudd'nhead Wilson (Lasky)—Dreamland, June 29, 30.
The Sowers (Lasky)—De Luxe, June 29, 30.
Stolen Goods (Lasky)—Mission, July 1.
The Bankruptcy of Bugs & Schultz—Isis, June 24, 25.
The Limousine Mystery—College, June 24.
The Wedding Guest—Wonderland, June 24, 25.
The Great Part—Picture, June 24, 25.
Sears and Stripes Forever—Wonderland, June 24, 25.
Peg O' the Ring, No. 1—Keystone (Pico), June 24.
Flower of No Man's Land (Viola Allen)—Symphony, week of July 10.
The Purple Lady (Ralph Hira)—Symphony, July 3.

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NOTES FROM FILMLAND

Oscar Apfel, director general of the western Fox studios, has chosen Henry Christen Warnack's five-reel drama "The Flame" to be the first picture in which Mr. Farnum will work before going to the eastern Fox studios. The author is dramatic editor of the Los Angeles Times.

Dave Smith of the Vitaphone is engaged on a one-reeler, "The Mayor of the Future," to be the first picture of the series, which will be directed by the two fine artists, George Kunkel and Anne Schaefer as his chief fun makers.

Rhea Mitchell has taken her mother with her to Santa Barbara where she expects to quickly regain her health. Miss Mitchell will act at the American studios with the famous actor, Richard Bennett.

Alan Forrest, Helene Rossen's new leading man at the American, plays a fine part in "The Purple Road," which picture recently has been completed under the direction of Producer MacQuarrie.

Norma Talmadge characterizes the part of an artist's model who is a victim of drugs in "The Devil's Needle," a near-future Fine Arts Triangle release. This play does not deal with the traffic in drugs, but vividly illustrates its deadly effect on the mentality and the consequent moral degeneration. Not being content with the suggestions of her director, Charles Witton, advance the peculiar mannerisms of a dope fiend, Miss Talmadge spent almost a week in the refined drug den of a resident of Los Angeles, who showed the star the accepted way to play the part. Her performance, therefore, will be truthful in all its hideous details.

The Fine Arts studio has closed negotiations with Rupert Hughes, the distinguished novelist, for the motion picture rights to his popular story, "Daughters of Shiloh," which contains dramatic pictorial material. This Rupert Hughes story appeared in the Saturday Evening Post about two years ago and deals with the life of a young country girl, and the town who seems to be unadaptable to any vocation. But when the dancing craze sweeps her home town she starts a school, teaching the terpsichorean art. It is very likely that the picture will be made in the near future, and the cast will include a number of the well known Fine Arts players.

"Bill" Stowell, the leading man at American studios, is one of the best liked men in pictures. He is a big man with broad shoulders and views, and is very much of a man. The idea of looking handsome never enters his head, his main object being to depict the character of his part. His example in this might be copied to advantage by many a matinee idol.

Vola Smith is happily returned from two weeks in far-away montañas, where she was featured in five-reel Universal pictures under the direction of Clifford Eilfert.

William F. Russell brought his company of American players to Los Angeles last week to begin the fifth of the William Russell productions, "The Torch Bearer," written by Arthur H. Gooden.

Gilbert E. Murdock, noted explorer and writer, is putting into screen dramas, written on order, some of the human-interest data gathered by him on his various around-the-world trips. He has retired to a secluded home in Seattle, where he is waiting for the completion of several scripts already contracted for by Los Angeles film companies.

Adelaide Woods, who herself might rightly be called an American beauty, in one of her roles in the Morocco company's feature "The American Beauty," is seen in a particularly effective bit of work, but particularly vindictive hag. Her work throughout the picture earned for her the praise of both director and firm.

During the illness of Art Accord, the "Buck Parvin" of the Charlie Van Loan series, Ashton Dearholt took his place as lead in several "Mustang" pictures made at the American studio.

Francis Ford, film actor, has been ordered by the Los Angeles court to pay \$30 a month toward the support of his son who now lives with Ford, the divorced wife, in Brooklyn, N. Y.

Ernest Shipman, nationally known as a theatrical producer, and Nell Shipman, his wife, producers, are identified with the Vitaphone company at Los Angeles as an author, director and producer of several pictures. They declare their liabilities amount to \$229,818, and assets of only \$48,000. The liabilities, according to the petition, represent many theatrical ventures since 1908. The assets represent claim in the Palo Alto Film Co., of Palo Alto, Cal.

Little Elizabeth Jones, six years old, known as "The Bimini Seal," and who has astonished everyone who has seen her by her remarkable diving and swimming feats, is now a member of the Universal forces and is appearing in one of the new plays produced by Clifford Eilfert. Elizabeth at present is being featured in "The Little Seal," a feature of the series, one of the scenes "The Bimini Seal" swims with her hands and feet tied. She is unusually muscular for her age of tender years and successfully performs the feat without much difficulty.

Dorothy Phillips, who recently came from the eastern studios of the Universal Company to appear in feature films under the direction of Joseph De Grasse, is living in a bungalow in Hollywood—"just big enough for me to turn around in," she says. It is her garden and the little New York girl reveals among the flowers during most of her spare time. She has been invested in a Chalmers roadster and rides to and from the studios in the machine daily.

Director Clifford Eilfert with his company has gone to the mountains near Santa Barbara in the vicinity of Mount Baldy to film five one-reel mountain stories, featuring Vola Smith. Eilfert's company has been there when the camera has never before been.

Ince Items

By Kenneth A. O'Hara

William S. Hart, America's favorite "western hero," soon will be seen in the long-awaited "Atterc" story, which is presented by Thomas H. Ince in "The Captive God." This Triangle-Kay Bee play is from the pen of Monte M. Katterjohn and Mr. Hart in a role that is totally unlike anything he ever has attempted since the desertion of the footlights from the film studio. The part is that of a stalwart Castilian who, shipwrecked in the early part of the last century, is adopted by the people of Tehuan and made their leader because of his superior vision.

The cast that appears in support of Hart includes Edna May, P. D. Tabler, Dorothy Phillips, Robert M. Kim, Dorcas Matthews, Herbert Farjean and Robert Kortman.

Inceville's Indians are said to appear to their best advantage in "The Primordial Lust" in which William S. Hart is starred. The entire war regalia, brought with them from their home in North Dakota and much of which has been handed down from the braves who stood in the Indian wars of the frontier days, is used in the production.

For the role of the fortune-seeker in "The Market of Vain Delusions," in which H. B. Warner is starred, demanded an exacting characterization. Producer Ince has selected Charles Miller and he is said to measure up admirably to the Ince standard by his performance. Miller is an American by birth, but was educated in England and has spent much time in travel abroad. He is devoting much of his time to the study of acting and he declares his intention of devoting his life work to the art of pantomime.

Marvel Safford, the fourteen-year-old actress of the Ince forces, subjected herself to a hazardous experience at Inceville, recently, during the production, there of "The Apostle." She was the only child of the studio, and she was lifted bodily from a bridge which spanned a raging mountain torrent and was dropped a distance of twenty feet into the waters below. The scene is declared to be the most hair-raising ever made for an Ince-Triangle play.

Takes Heavy Blow for "Realism." A swift right hand blow, with which a towering man sends a mere slip of a young careerer against the wall, forms one of the vivid realistic scenes in "The Phantom," Ince's feature in which Frank Keenan and Edna May are costarred.

In staging the scene, Director Charles Gilbert spent fifteen minutes instructing Keenan in the art of "pulling a punch," but young Hack Gilbert, actuated by a desire to demonstrate his gameness for the sake of realism, insisted that the veteran actor strike him. And this Keenan did, apparently with all the force at his command, for the juvenile, on the scene, is seen to be cowering against the wall of the studio, with a suddenness that could not have been faked.

John Lynch on Scenario Staff. John Lynch, a well known story writer, has been added to the staff of the Ince forces at the studios, and will henceforth devote his time exclusively to turning out Triangle-Kay Bee plays. This addition increases the members of the staff to six, the other five writers being Charles C. Sullivan, G. G. Hawks, Monte M. Katterjohn, Lanier Bartlett and Russell B. Smith.

Teddy Elected President. By the overwhelming majority of 39 votes, as against 39 for Charles E. Hughes and 6 for Henry Ford, Theodore Roosevelt was this week, found to be the choice, for President, of the 422 eligible members of the Ince Triangle forces. The decision was the result of a strave vote conducted by the forces' political committee, which was held at the Culver City and Inceville studios. Rumor has it that the half-dozen who were cast for the Democratic philanthropist have been traced to six actors who operate flippers.

Once more William Desmond is playing the role of a minister in a Triangle-Kay Bee play. He is enacting the role of a young pastor who works in the desert-island story by Monte M. Katterjohn and Lanier Bartlett in which he is appearing as co-star with Dorothy Dalton under Walter Edwards' direction.

William S. Hart and his company of players have returned from the barren deserts of the International Line south of El Centro, Cal.

Miss Barricade in Irish Comedy. C. Gardner Sullivan, chief of the authors at Ince's studios, this week completed the working manuscript of the Irish comedy drama in which Beatie Barricade soon will begin work as star. Decidedly different from any vehicle in which she has appeared, this subject is said to be a delightful and refreshing study for a young family in a little hamlet on the Emerald Isle and provides Miss Barricade with an outlet for the talents she has demonstrated. Miss Barricade will be directed by Charles Miller, who is now putting the finishing touches to the star's "slavery" subject.

Training Voices at Culver City. In order that scenes depicting the choir of a church may be the more realistic, a course in choral singing was instituted this week. Frequently in Triangle-Kay Bee plays Director Ince has found the necessity of calling for periods of time in drilling the participants in a choir scene, and it is for this purpose of eliminating their constant rehearsals that the players have been taken to the vocal training. John Ince, well known as a dramatic baritone, has been engaged to train the voices of the players, and his duties will be principally to correct faultiness in poise and expression.

In staging one of the scenes in "The Eye of the Night," in which Mary Wilton is Jane, the girl-mother, realizes the bitter truth of her predicament. Director Walter Edwards sent a prop man for a preparation which some players employ to depict tears. But Miss Wilton upon learning this, declared she preferred to shed her own tears. And as Director Edwards coaxed and wheeled the young player into dramatic heights, genuine tears welled up in her eyes and coursed in glistening rivulets down her cheeks.

Monrovia Studio

The premiere of "The Argonauts of California," the ten-reel historic melodrama of early California days, produced by the Monrovia (Cal.) Feature Film Co., took place last Sunday afternoon and evening at the Columbia Theatre, San Francisco, was an eminently successful one. The packed houses witnessed both showings and the spectators were gripping their hands were applauding. Competent critics predict a very successful run. The scenario, written by Winfield Hogaboom, the production is booked for a four-week run at the popular San Francisco play house.

The same company this week will have finished the photographing of "The Daughter of the Don," its second five-reel of early day California history of the period of 1840 and 1847. It is confidently expected that the second picture, the scenario for which was also from the pen of Winfield Hogaboom, will be ready for release in Los Angeles on or about August 1.

V. O. Whitehead, playing lead in "The Daughter of the Don," has heard that his sister Ethel Whitehead, Lawrence, Kansas, nominated for Lieutenant Governor on the Socialist ticket in the Sunflower State, is making a white-slave campaign in the interest of her candidacy. "If her arguments are as forceful and as convincing as those of her sister, a youngster at home, she'll get by," says Whitehead. For several years Whitehead has been on the platform in the interest of Socialism and suffrage.

"Bill" Eilfert, actor-director, tried to put over a \$500 start to pin with the P. A. last week. The pin that actually cost \$65 was left on the floor of the San Pedro harbor last Wednesday when marine scenes in "The Daughter of the Don," were filmed. The loss was not discovered until Bill was preparing to climb into his nightie in Monrovia at the end of the week. The next day it was found undisturbed where it had been left aboard the vessel.

Dick Decker, painter in the technical department, played the hero at Inceville, and apparently with the force at his command, for the juvenile, on the scene, is seen to be cowering against the wall of the studio, with a suddenness that could not have been faked.

Some Mabel Condon Facts

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Signal Studio Notes DENISHAWN

By Ford I. Beebe
Character Parts Predominate
By means of a practical efficiency system in the matter of sets and locations, J. P. McGowan, director general of the Signal Film Corporation, after less than ten days' work has finished more than one-half of that company's production of their five-reel screen version of Alice McGowan's novel "Judith of the Camberlands."

A peculiarity in connection with this production is the fact that every role is a character part with the exception of that of Creed Bonbright, as played by Leo D. Maloney. The remainder of the roles, including Helen Holmes in the title role, are cast for character parts. Thomas G. Lingham appears as the arch villain of the Turrentine hill clan, Uncle Jepp, Paul C. Hurst as a "hill billy," and George Morley has similar parts, while the role of United States Marshal, another character, has been given to G. H. Wischusen. This is most decided character part which Miss Holmes has ever attempted. The success that has attended the new line of work, however, may result in her being cast for more roles in future Signal productions.

G. E. Jenks, formerly a member of the Universal's western scenario staff and well known in Los Angeles (photoplay circles), this week joined the Signal forces where he is to work with Director General J. P. McGowan in the preparation of the scenarios for the Helen Holmes feature.

As the first step towards the subsequent enlargement of the Signal studios, J. P. McGowan, director general, this week vacated the residence for real property which has been occupying, and removed to a larger one just opposite the grounds.

Arrangements for a trip of several weeks to the mountains near Eureka, Cal., were this week completed by the Helen Holmes company. The trip will remain for six or eight weeks making exterior scenes in the production of a feature under the direction of J. P. McGowan.

Detailed plans have been drawn for the construction of a round house at Signal station on the Salt Lake railroad to be used in J. P. McGowan's production of "The Manager of the B. and A." from the novel of that name by Vaughan Kester.

A mis-step in dismounting from a mule this week sent Paul C. Hurst, character heavy, to a local hospital for repair. Hurst never fell any of his boys back on the old home ranch that crippled himself getting off a standing mule, says Mr. Hurst, "they'd shoot me on sight. My only alibi is that it was the thirteenth day of the month."

New Play for Mary Anderson.
William Wolbert's next production is to be a tragedy, "The Daughter of the Don," written by Warren H. Frost, in which Mary Anderson will be featured as a little girl who is kidnapped by lines are laid among the people of the fishing docks. How she overcomes her environment and is the end made happy by the fulfillment of her dream, are shown in the story. Webster Campbell has the opposite part, that of a young man who meets the little ragamuffin and arouses her interest unknowingly, that saves his life more than once, and in the end finds that she is the one real thing in existence, in spite of her former wretched language. Some very unusual scenes on board a yacht and in mid-ocean, will distinguish the picture, and the director, Winfield Hogaboom, was almost the same as the rovin' feature film Co. Due notice of time and place of showing will be given in these columns of Photoplayers.

"Daughter of the Don" in Los Angeles Aug. 1

The highly complimentary notices appearing in the San Francisco press the past few days concerning the premiere production on any screen of "The Daughter of the Don" has been the cause of the excitement in Los Angeles and several are bidding for its service. This magnificent Hollywood spectacle, by Winfield Hogaboom, was almost the same as the rovin' feature film Co. Due notice of time and place of showing will be given in these columns of Photoplayers.

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Universal City News

By M. G. Jonas

Additions from Eastern Studio. During the past week a number of well known eastern players of the Universal Company have arrived at the Pacific Coast studios, where they will film the conclusion of one big feature which for six months has been in the making, and will produce a number of big features in addition. Among the new arrivals at the film capital are Rex Lewis, director, and his assistant, Bill Dwyer; Jane Gail, the well known screen actress; Matt Moore, the famous one of the famous trio of motion picture brothers; William Garwood, Joe Ger-

tured lead, supported by Wedgwood Nowell, Charles Cummings and John McDermott.

Rupert Julian will no longer appear before the camera as an actor, but instead, he is to devote his talent and experience to the direction of big features with other stars in the east.

Pat Rooney, under the direction of Roy Clements, is working in his new comedy, "Some Medicine Man," written by Roy Clements. Rooney arrives at western town and gets into mix-ups with the Indians. Opposite him is an Indian prince, Ed Sedgwick, the heavyweight comedian, Jean Herschell and Clyde Benson.

Director Henry McRae has commenced the picturization of "Onda of the Orient," made in three reels. This is the story McKee had originally planned to make on a tour to the Orient, but he has decided now to make the picture at Universal City.

Joseph Le Brandt, who recently reached Universal City from New York, has commenced the picturization of his own photoplay entitled, "When the Light Came." This is a tale of New England fishermen with all of the surroundings and atmosphere of these men.

J. Warren Kerrigan and his company, including Lois Wilson his leading lady, Maude George and Harry Carter, directed by Jack Conway, have completed "The Beckoning Trail," a five reel feature, and is expected they next will commence work on another feature entitled "A Social Buccaneer." The cast will include Miss Wilson, playing opposite Sam George Carter, and a number of others from the Universal stock company.

It will require probably three weeks more for Director Giuseppe De Grasse to complete the five reel social drama entitled "My Country Should Call," which he is filming at Universal City. The leading roles are played by Dorothy Phillips and John Chance. Appearing also are Adele Farrington, Helen Leslie, Gretchen Lederer, Frank Whitson, Jay Belasco, McQuarrie, and Carl Von Schiller.

KING BACGOTT and Company in "Half a Rogue"

ward, William Welch, Edna Hunter, Robert Henley and little Lou Alexander.

Director Stuart Paton and his leading man, Allen Holubar, have been here for several weeks, together with Dorothy Phillips, who is one of the best known leading women of filmdom.

Marie Walcamp, one of the most attractive stars of the Universal, is the "Columbus" of the big preparedness parade which was held in Los Angeles on Wednesday, June 14. Another striking Universal feature of the big parade was a "Spirit of 1916" group, composed of Victor "Uncle Sam," Ernest Shields and Miss Marcia Moore, Shields and Miss Moore each carried suit cases indicating that they were on their way to the training camps, and in direction Uncle Sam was pointing.

Two of the camera men were rushed to Universal City one hour after the parade had started and the film they secured was developed, printed and hurried back to Los Angeles where it was shown at Quinn's Empress and the Superba, and the paraders were still marching. The other film was used in the same theaters later.

The "G. M." a Transcontinental Comedy

After spending ten weeks in New York, Vice President and General Manager Davis returns to Los Angeles this week, and after a stay of just ninety-six hours, took the train for another transcontinental trip back to Gotham.

Mr. Davis made arrangements with Charles Rankin, manager of production, for the immediate staging of several unusually attractive features, which a number of the leading stars of the company will appear.

Mr. Davis also gave his personal attention to new construction work. Gail Hawkesworth, who has appeared in a number of classical and Egyptian dances in screen productions, and has led the dances of other films in some big features, has been engaged to appear in the current Smalley production, entitled "Saving the Family Name."

"Nate's Affinities," a comedy, has been completed by Alan Curtis, director of the Joker Comedy company. Henry and William Francy in the comedy, supported by Lillian Peacock, Milburn Morant and Chas. Conklin.

Grace Helen Bailly has just joined the scenario force at the Pacific Coast studios of the Universal. Miss Bailly has traveled extensively and has spent considerable time in the Orient and Philippines. She has been a prolific contributor to the magazines and the Sunday supplements of various newspapers and has been extremely successful as a scenario writer.

Torn from the peace and quiet of the animal zoo at Universal City, of which he is superintendent, Rex Roswell is again kept before the camera, after a rest from cinema work for nearly a year. This time he is playing the lead in "The Last Finish," written by Harvey Gates and under production by Director George Cochrane.

Burton George who has been producing big features for Eastern picture companies, has reached Universal City with his assistant, Justin McCloskey, and immediately will begin work at the film capital. His first production will be "The Heritage of Hate," written by Walter Woods.

Lulu Warrenton will commence at once a series of fairy film stories for the benefit of children, and it is planned by the directors that all of the principle roles will be played by the youngsters of Universal City fame. The stories are being written by Allen West. Mr. Warrenton, assistant, and each of the series will be taken from the rhymes of the different nations.

Director Rex Ingram, who has just reached Universal City from the eastern states, will film the picture "La Toque" under the working title of "The Challenge of Barrow." Cleo Madison will play the fea-

Fox Local Studio

By Reed Haustra

William Farnum Recovering. William Farnum, who has been seriously ill with an attack of pleurisy, occasioned, as it is believed by his appearance, the open and cheerful smile of Julius Caesar, is so much improved that it is believed he will be able to leave his bed and move about after that return to his work at the Fox studio. While the notable star was ill, hosts of letters and telegrams have been received, all deploring his misfortune and wishing him a speedy recovery, for his own sake and the sake of art.

These are the days when Thana Luthar, who is appearing in "The Nightingale" with George Walsh, under the direction of Richard Stanton, recounts with shudders with the naive remark that "nothing matters so long as the picture is good and the photoplay well acted." Miss Luthar, in Arizona, waded to the neck in the Colorado River. George Walsh also waded, so did all hands, including Richard Stanton who led the wading expeditions. But while the wading was on, the sun, a grilling sun, was setting in its rest. The sun grilled all hands and then, at the psychological moment when skins were at the crisping point, hordes of mosquitoes swarmed in and stung for good and all.

WILLIAM FARNUM

Star at Fox Los Angeles Studios

Anna Luthar Lives Strenuous Life.

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But there was worse to come. Miss Luthar, arriving in Los Angeles, was forced to take to her bed for three days, and when finally she was able to sit a horse she was thrown. She landed on George Walsh, and some consolation; but in sitting down she chose a spot where a bee was industriously pursuing its vocation. That ended Miss Luthar. She was done for the day, and even now she shudders when she tells of the number of woes that have followed her.

Charles Odd, master artist, is out with a wish to change his name. Odd sounds queerly in his ears, and he is a studio employee, and it won't be an odd thing, according to all hands, if he does not run amuck soon and splatter burnt umber all over the place.

Raoul Walsh, the world's youngest director who has achieved success of prizefights and the honor society, sees daylight ahead and opportunity to bring the photoplay to its conclusion. He is now besides directing Milton Sills in the new picture, has a host of other duties on his hands. He has gone to San Diego for the purchase of a twin six Packard, which is built on the general lines of an express train.

Oscar C. Apfel, director of William Farnum and Gladys Brockwell in their latest picture, which has been held up by the illness of the Broadway star, is now in the city for a sight of the exposition, likewise, perhaps to wager a few pesos on the outcome of the animal race. Mr. Apfel made the trip in order to try out his new twin six Packard and Mrs. Apfel accompanied him.

William F. Mong is directing "The Betrayal," a one-reel comedy-drama, in which the leads are played by Betty Schaefer and M. Mong, who also wrote the story. The company is at work at Laguna, near Los Angeles.

The Countess Du Celio, well known in comic opera circles and who now is a character actress at Universal City, was one of the purchasers of boxes at the Majestic Theater, Los Angeles, for the indoor performance of "Julius Caesar."

Baby Zoe Du Rae, little Clara Horton, and Gladys Brockwell, Director Roy Clements of the Universal forces, all have had the whooping cough recently and have been kept out of work for some time. "Yes, indeed," remarked Rooney between whoops one day, "I've got whooping cough, but I'm not taking any of those things up on this lot."

Milton Sills, the Broadway leading man, who is appearing in the Raoul Walsh production of prison life, is years for the time being. Mr. Sills swears by all the gods who ever hung around Olympus that back in that dear New York housekeeper, who is an Englishwoman in every fibre, can make beefsteak and eggs the way the English do. Sills likes 'em and that, Milton Sills, might like it where the fragrant smell of the kitchen and the nostrils would greatly concede that neither god nor man had nothing on him. And while Sills is in the housekeeping, for the Willard Louis,

Vitagraph Bulletins

By Doris Schroeder

Making the Cal An Actor. In a little comedy with Mary Anderson, the other day, Director Wolbert wanted to have Mary try to feed the cat. She was to do it merely to prove that the heroine of the story didn't know how to do it. So he chose eggs—fried eggs—and got everyone's opinion that eggs were not a feline article of diet. It was such a simple thing to do, but he decided not to have an actual rehearsal. So when the camera started to turn Mary flipped the eggs in the pan, cooked them a minute, turned them out on a plate and presented them to Thomas Cat. But instead of remembering his part, Sir Thomas calmly proceeded to gobble the whole mess. Wolbert tore his hair. They were the only two eggs around, and it being Flag Day there wasn't a store in Hollywood open. A kind-hearted householder of the neighborhood was persuaded to part with a couple of eggs, and the scene was saved. But this time Mary put catsup on them—from a catsup bottle. The catsup was pure undiluted turpentine, however, and the cat, eagerly looking for another feed, put up his point to the queen's own taste when he got a whiff of the mixture and, cat-fashion, turned up his nose and walked out.

Dave Smith has finished the first of another one of his comedies, and starts on another one as soon as his cast is assembled. In the first, Mary Anderson, George Kunkel, Archie Warren, and Claire Toner have the leads—and their work is a riot of mishaps and complications. The story ends with a bang and a laughable surprise.

Owing to her mother's grave illness, Miss Purviance, principal Vitagraph who in her few short months of picture work has established a reputation as a promising potential star, has retired from the screen. Miss Griffith leaves many friends and admirers behind her at the studio.

Producing Manager Rollin Sturgeon has finished his feature Cleveland Moffett picture, and is thimbleing it.

Edna Purviance, a beautiful and shapely leading-lady of the Chaplin comedies, is proclaiming from the screen that she has succeeded in losing about twenty pounds during the past week. Like a beautiful woman, Miss Purviance has a whole-hearted horror of becoming over-plump, and even the fact which the team in her favor is a real tonic to her.

Leo White of the Chaplin forces has played two striking roles in the picture now in course of production, first an old and wizened hag, reminiscent of Shakespeare's witches, and a typical low comedy Hebrew. The latter which is widely dissimilar, afford White much for his versatility as a character man.

When not absorbed in the arduous task of supporting the world's jester in the person of Charlie Chaplin, T. Kelly retired to Austin and James Smith, the latter in charge of the Fine Arts assembling department. All of the guests, which included about sixty members of the Fine Arts studio, presented the young couple an elaborate and useful gift. In charge of the shower was W. Griffith. Dance music was supplied by a six-piece orchestra and between dances, refreshments were served by the hostess, her sister Margaret and her mother.

Among those present at the Marsh party were: The Gish sisters, Robert Harron, Fay Tincher, Wilfred Lucas, Seena Owen, Eugene Pallette, Constance Talmadge, Chester Withey, Mary O'Connor, W. C. Babine, Helene Gray, Baker, Lloyd, Ingraham, Kate Bruce, Ted Browning, Mabel Normand, Edward Dillon, Loyola O'Connor, and Willard Webb, and course Rose Richter and James Smith, in whose honor the party was given by Miss Marsh.

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Richard Stanton, the new Fox director, long for war in Mexico. The war fever has heated his blood until he bites his nails and strains his ears for the first sound of martial music which will indicate some of the militia boys are off for the border. But Art has his call with him, and where Art is, there is time for a man to be shouldering a Springfield and starting for the fox. Anyone can shoot a few (nobody, but not everyone can shoot artistically for the photoplay world, therefore Mr. Stanton will remain close behind the camera and tell 'em low to do it.

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Lone Star Smiles

By Fred Goodwins

When Charlie Chaplin's hat was Puffed Off his Hair. Charlie Chaplin relates an amusing incident which happened to him in his middle west in a vaudeville sketch. He and Albert Austin, who is now a member of the Chaplin-Kellogg Company, were playing Du-lu, Minn., and chanced to stay out rather, making a long stay in the city they lost their way, and after wandering through a labyrinth of streets presently came across a human being whom they approached and enquired in all innocence, if he could direct them to their hotel. To their astonishment the man, who was a lumber-jack, whipped out a huge pistol and jabbed it to stay on ribs. Get back, you fellows," he commanded. "Try to stick me up, or I'll blow your brains out!"

"But," remonstrated Chaplin, whose hair was flying in the wind, "We're only trying to find our way home." And he essayed to get a card out of his pocket.

"Hands up, I tell you," cried the lumberman. "I'm taking no chances on you. Turn around—now beat it!"

"Needless to say," Charlie assured us, "he didn't beat it, but my hat, which I honestly think had fallen off through my hair standing on end."

The Lone Star studio looks to having a top-notch baseball team before very long. When not busy in the making of the world's comedy, the malcontents of the organization are wanted to indulge in a little baseball practice under the tutelage of Lloyd Brown, who is a fairly "telly" ball pitcher on the lot.

Edna Purviance, a beautiful and shapely leading-lady of the Chaplin comedies, is proclaiming from the screen that she has succeeded in losing about twenty pounds during the past week. Like a beautiful woman, Miss Purviance has a whole-hearted horror of becoming over-plump, and even the fact which the team in her favor is a real tonic to her.

Leo White of the Chaplin forces has played two striking roles in the picture now in course of production, first an old and wizened hag, reminiscent of Shakespeare's witches, and a typical low comedy Hebrew. The latter which is widely dissimilar, afford White much for his versatility as a character man.

When not absorbed in the arduous task of supporting the world's jester in the person of Charlie Chaplin, T. Kelly retired to Austin and James Smith, the latter in charge of the Fine Arts assembling department. All of the guests, which included about sixty members of the Fine Arts studio, presented the young couple an elaborate and useful gift. In charge of the shower was W. Griffith. Dance music was supplied by a six-piece orchestra and between dances, refreshments were served by the hostess, her sister Margaret and her mother.

Among those present at the Marsh party were: The Gish sisters, Robert Harron, Fay Tincher, Wilfred Lucas, Seena Owen, Eugene Pallette, Constance Talmadge, Chester Withey, Mary O'Connor, W. C. Babine, Helene Gray, Baker, Lloyd, Ingraham, Kate Bruce, Ted Browning, Mabel Normand, Edward Dillon, Loyola O'Connor, and Willard Webb, and course Rose Richter and James Smith, in whose honor the party was given by Miss Marsh.

Get action! Before you read further on, read if not a subscriber, fill out the blank below.

Richard Stanton, the new Fox director, long for war in Mexico. The war fever has heated his blood until he bites his nails and strains his ears for the first sound of martial music which will indicate some of the militia boys are off for the border. But Art has his call with him, and where Art is, there is time for a man to be shouldering a Springfield and starting for the fox. Anyone can shoot a few (nobody, but not everyone can shoot artistically for the photoplay world, therefore Mr. Stanton will remain close behind the camera and tell 'em low to do it.

Photoplayers, all persons connected directly or indirectly with the photoplay industry, as well as the Photoplay patron, can best keep in touch with one another by being subscribers to PHOTOPLAY WEEKLY, the only Photoplay Newspaper in the world. Please send your subscription in full, enclosing the required amount in currency, postoffice money order or bank draft, mail as directed, and you will receive a service far in excess of the amount expended.

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Fine Arts Triangle

By Bennie Zeldman

"Lo, the Half-Breed," a Spectacle. A private showing of "Lo, the Half-Breed," based on the adaptation of Bret Harte's "In the Carrousel Woods," was recently given in the Fine Arts projecting room, for the benefit of the studio. Douglas Fairbanks, who plays the title role, surprised the viewers with his masterful interpretation of the famous "big tree" production of light comedy fame, but a remarkable dramatic actor, who looked as though he had been playing drama all his life. Allan Dwan, the director, did himself proud with the production which could easily be given the classification of "a spectacle." His long distant scenes, showing the famous "big tree," were wonderfully well acted, the acting realistically pleasing, and the camera work is of the highest artistry.

One of the strongest casts ever assembled to surround a Triangle star will appear with Lillian Gish in her part. He is not the same Fairbanks director W. Christy Cabanne. Terry Marshall heads the list, that will principally include Sam McGraw, in Spottiswoode Aitken, celebrated for their work in recent Fine Arts plays.

George Stone, Carmen Derruc and Violet Radcliffe, the Fine Arts juvenile players, appear with Dorothy Gish in her part. He is not the same Fairbanks director W. Christy Cabanne. Terry Marshall heads the list, that will principally include Sam McGraw, in Spottiswoode Aitken, celebrated for their work in recent Fine Arts plays.

Ralph Lewis has a fine part in the new Dorothy Gish Triangle production. His performance of "Stone-mason's Daughter," a Birth of a Nation, has gained for him great credit and great respect as a screen actor.

Winifred Weiser, a newcomer in screen circles, plays the role of Hopper in his first two-reel Triangle comedy, "The Girl Who Came to Stay." She is the daughter of Clyde Weiser, a well known motion picture writer, and vice-president of the Francisco Press Club. Chester Withers is the director.

Fay to Bring Greater Laughs. A teacher has started on her fourth two-reel Triangle comedy, founded on an original scenario by De Wolfe, to be directed by Edward Dillon, who has to his credit the Loos Hopper feature productions.

Miss Tincher will characterize the role of a girl in the laundry, who has theatrical ambitions. A producer, who is short of money, will release his laundry. The story then introduces some novel comedy situations in which Fay Tincher, Edward Dillon and Elmo Lincoln are the principals. Miss Tincher, who is known for her elaborate screen wardrobe, wears in some of her scenes, designed especially for bathing costumes, a bathing costume designed by Madame Clare, who is in charge of the costume department. Since the Triangle announced that Miss Tincher will be presented in two-reel comedies, she has received a number of three hundred letters containing congratulations and best wishes. This confirms her screen popularity.

Dorothy a Holland Beauty. Can you picture Dorothy Gish in Dutch attire, big wooden shoes, voluminous skirts, bodice and quaint Dutch cap? She appears in such raiment in the opening scenes of her new Triangle drama, a production of which is short of money, will release his laundry. The story then introduces some novel comedy situations in which Fay Tincher, Edward Dillon and Elmo Lincoln are the principals. Miss Tincher, who is known for her elaborate screen wardrobe, wears in some of her scenes, designed especially for bathing costumes, a bathing costume designed by Madame Clare, who is in charge of the costume department. Since the Triangle announced that Miss Tincher will be presented in two-reel comedies, she has received a number of three hundred letters containing congratulations and best wishes. This confirms her screen popularity.

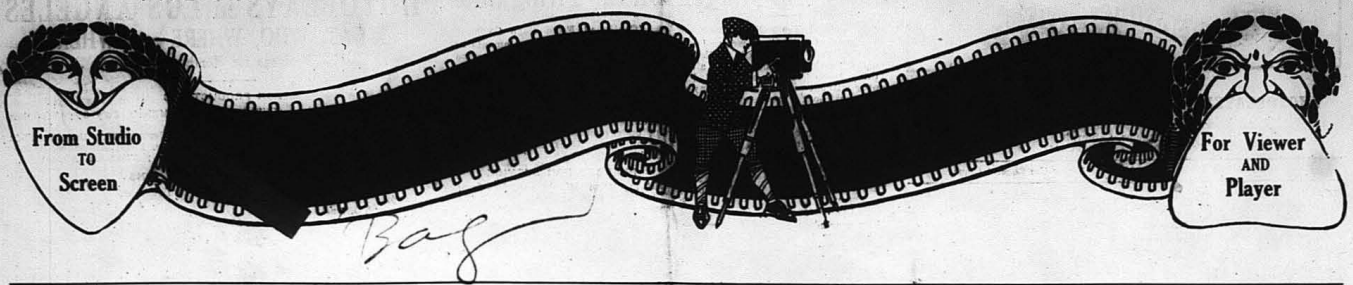
De Wolfe Hopper, in the picturization of "Casey at the Bat," renders a very appealing performance. Principally in his support appear Marguerite Marsh, Frank Bennett, Carl Stockdale, Ray Garcia, Earl Wilson and Frank Hughes, with Lloyd Ingraham as the director.

Robert Harron, who co-stars with Mae Marsh in "Triangle's new production," is a talented crayon artist. When a school boy he captured a number of class prizes, and ever since he has been perfecting his inimitable ability with crayons. Harron's drawing room, which is covered with crayon effusions. His caricatures of associates are very clever and have earned for him the title of the "Bud Fisher of the studio."

RAOUL A. WALSH

Director Fox, Los Angeles Studios

Milton Sills, the Broadway leading man, who is appearing in the Raoul Walsh production of prison life, is years for the time being. Mr. Sills swears by all the gods who ever hung around Olympus that back in that dear New York housekeeper, who is an Englishwoman in every fibre, can make beefsteak and eggs the way the English do. Sills likes 'em and that, Milton Sills, might like it where the fragrant smell of the kitchen and the nostrils would greatly concede that neither god nor man had nothing on him. And while Sills is in the housekeeping, for the Willard Louis,



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Lasky Company Presents Fair Deal for Authors

To Remedy Present Unpleasant State of Affairs
Management is Prepared to Pay in Competition With the Best Periodical and Publishing Houses

JESSE L. LASKY

To Discuss the Deposit System

CHICAGO, June 28.—Two questions of supreme importance to both manufacturers and exhibitors will be discussed at the Chicago convention, which will hold sway from July 12 to 15. First, an attempt will be made to eliminate the deposit system in booking and the closed contract system, which is the cause of it, and secondly, the National Exhibitors' League will take action on whether they wish to join the proposed new association which is to take the place of the Board of Trade, and thoroughly represent the industry in all its phases.

Should they fail to deem the latter advisable in all probability this new organization will never come into existence, as it is not the purpose of its agitators to force any body which will not thoroughly unite the film business in all its varied branches.

With the avowed intention of doing away with the deposit and closed contract systems, if possible, a very large attendance is promised especially from the Atlantic Coast states.

The Brooklyn organization has been especially active in attempting to bring this about. This was discussed thoroughly at a recent meeting, as a result of which a resolution was passed commending the open booking policy of the V. L. S. E. Inc. An excerpt from the constitution follows:

"Be it resolved, The Associated Motion Picture Exhibitors of Brooklyn in meeting assembled, go on record as emphatically endorsing the open-booking policy of the V. L. S. E. Inc., which eliminates contracts and cash deposits and permits an exhibitor to show what he pleases, indicating this policy to be a fair and liberal one.

"Be it further resolved that the members of this association heartily commend this policy and pledge their moral support and co-operation to V. L. S. E. and recommend that all other exhibitors do likewise."

Louis H. Frank, manager of the exposition to be held in the Coliseum in connection with the convention, declares that the affair will be "the best ever."

Motion Picture People Flock to Firing Line

Studios Report Men Already Off to Front—Every One Eager to Do His Share—Girls Are Studying Up on First Aids—Squads Are Forming

When you stop to think over the qualifications for great and successful motion picture people from "props" on up to the top, you'll not wonder at the flame of patriotism burning at each studio in this time of call to arms to protect the honor of the United States. Courage, loyalty, quick thinking and instant decision, chill nerve, out-of-door life, trained muscles, cool heads, a jack-a-trades ability—all are essentials for the successful motion picture maker, and the soldier.

LET'S GO

From every studio comes an instant response to our government's call; many of the brave fellows are already at the front, many forming unit squads, and all ready to go. The girls' hearts are planning to nurse and aid the boys, and studio managers are offering both material and spiritual encouragement.

To call for aid from country, from institution, from individual, as in all and every instance, quick and prompt and cheerfully, the actor answers real. Not braver nor more patriotic than brother studios, but because of the salary list. Universal heads the roll of men at the front from the moving picture colonies around about Los Angeles.

FROM UNIVERSAL CITY

Those at the front:
Lester Phillips, Battery A. N. G. C.
George Lackie, Battery... N. G. C.
Charles De Francis, Battery A. N. G. C.
Abe Munday, Seventh Infantry, N. G. C.
C. Cessena, Seventh Infantry, N. G. C.

Victor Gore, Mare Island.
R. F. Feigley, to go to Mexico.
E. W. Feigley, on U. S. battleships.
And Scout W. Taylor, a veteran, 38 years old of Civil War, and scout for General Mills.

CULVER CITY'S BOY ACTOR GONE
From Thomas H. Inc's new big camp comes the word that two of their loyalists are already in the harness—George Elwell, boy actor, and "Chip" Collins, assistant director, both in the seventh California.

Who asked that, it's superfluous to inquire—that Keystone Kiao, of course. Every son of that studio will jump at Attention! Including, naturally, Fred Mace.

"ANY MORE LEFT?"
Who asked that, it's superfluous to inquire—that Keystone Kiao, of course. Every son of that studio will jump at Attention! Including, naturally, Fred Mace.



SEVEN actors, familiar figures in David Horsley productions, have heard the blast of the bugle. They have cast aside make-up and wardrobe to shoulder rifle and don uniform of khaki with troops of Southern California waiting to be ordered to the Mexican border. "Our Seven Patriots" are Leonard Smith, Claude Montonen, George DeWitt, William Cook, Roy Osterman, Joseph Miller, and Lester Marsh. When they return they will be welcomed with open arms.

THE GIRLS ARE NOT FORGETTING

Should Uncle Sam run short of nurses, in the event of war with Mexico, there are three charming young women, now attracting attention by their camera work, who will willingly wear the cap and cross. They are Mae Gaston and Jessie Burnett of the Crane Wilbur Company, and Claire Alexander, the cub ingenue. They mean it.

MOROSCO-PALLAS

Jack Livingston of the Morosco studio, fired with patriotism, has formed a unit of volunteers among the players and pledged them for service, should a volunteer call be sent out by Uncle Sam. All have had experience, and the studio has allowed them modern rifles from its armory to equip each man.

The unit so far comprises three of the cameramen, Homer Scott, J. O. Taylor and James Van Trees, who (Continued on Page Two)

Two Keystone Players Meet With Accidents

Dale Fuller is Laid Up With Two Broken Ribs and Other Internal Injuries—Fritz Schade Has a Broken Arm

Miss Dale Fuller was somewhat seriously injured a few days ago while working in a flood scene out at the Keystone studio. "Mack Sennett" is producing a comedy which has to do with the scuttling of a ship. In one of the most strenuous scenes Miss Fuller fell and broke two ribs. She was taken to her home, where she will probably remain in bed for a few weeks.

Another accident happened at the Keystone studio a few days ago when Fritz Schade suffered a broken arm while playing a scene on the brink of the studio tank. One of the diving girls fell and it was while trying to save her from injury that "Keystone Fritz," as he is called, fell into the tank, hitting his arm against the railing with such force as to cause the fracture.

Schade has taken many chances during his lone association with Mack Sennett's productions. It will be remembered that in "Fido's Fate" he was thrown by Charles Murray from a six-story window; the fact that there was a fireman's net below by no means eliminated the danger in this proceeding, but this is the first real injury that the comedian has suffered.

Ashton Dearholt enjoyed the surprise visit of his mother and sister, who came on last week from Milwaukee, Wis.

Famous Players and Lasky Co. Merge

With Capital of \$12,500,000 These Producing Companies Will Interchange Their Talent, Which Includes the Largest Number of Stars Both On Stage and Screen

One of the most important moves ever effected in motion picture circles occurred Wednesday in New York. The Lasky Feature Play Company and the Famous Players amalgamated their interests. This is in accordance with telegraphic advice received at the Lasky studio from Jesse L. Lasky, now in New York. The company is to be called the Famous Players-Lasky Corporation, and has a capitalization of \$12,500,000. No stock is to be offered to the public.

A complete reorganization has been effected, with officers as follows: Adolph Zukor, president; Jesse L. Lasky, vice-president; Samuel Goldfish, chairman of the board of directors; Arthur S. Friend, treasurer, and Eek J. Lasky, secretary. Other directors are: Messrs. Cecil B. de Mille, William C. Demarest, Daniel Frohman, Albert K. Brown, Frederick G. Lee and Emil E. Shaur.

The amalgamation is important not only because of its financial significance, but because it will control probably the largest number of stars farflung in the industry, and is so far as yet directed by any one film organization.

Mary Pickford is to be a bright particular star in the organization. She will live in Los Angeles July 5, and will at once begin work under the direction of William C. de Mille, at the Lasky studio.

Among the other stars who will come under the control of the new organization are some of the most famous known to the American stage and screen. They include Geraldine Farrar, John Barrymore, Pauline Frederick, Marguerite Clark, Marie Doro, Fannie Ward, Hazel Dawn, Lou Tellegen, Donald Brian, Annie Pennington, Blanche Sweet and a score of others.

Both studios of the two former companies will be retained and used, viz., the Lasky studio in Hollywood and the Fort Lee studio of the Famous Players in the East. Stars will work at either studio, according to the demands of the various pictures.

The new company will release through the Paramount.

It was announced that the eastern and western studios would at once expand for the purpose of adequately working out the more elaborate and pretentious problems, for which the merger has been effected.

Want Arthur Shirley Back In Australia

Arthur Shirley, star in "The Fall of a Nation," has received a "call back" to his native land, Australia. A promoter there wrote and said: "Why don't you come home and act here? We will provide studio and funds and your pictures will be shown in all the first-class cinema houses in Australia and New Zealand. Besides, you would have a big reception here."

Pull of this kind, especially to a motion picture actor who still loves his native land, are hard to resist, but Mr. Shirley seems to be very well pleased with the way he is being treated here in America. His regiment of one's tent will soon see him in another masterly star part as John Valliant in "The Valliants of Virginia," recently completed at the local Selig studio.

Robert Lawler and Carl Stockdale have been playing very prominent parts in forthcoming Fine Arts-Tri-ange productions.

The Girl With a Million Smiles



Supporting Crane Wilbur in "A Woman's Honor"—Horsley Studios

(Ed. Note:—To the widespread comment which followed a recent declaration by Jesse L. Lasky that the motion picture industry was not advancing because it was not receiving the support due to it from the better type of American dramatists and writers, Mr. Lasky responds with the plan, outlined below, by which the Lasky company seeks to amend the condition of which he complained.)

By Jesse L. Lasky

Writers Work in Jeopardy
One very able writer and critic writes me as follows:

"It takes months, instead of weeks, to write a strong, original and vital story in such carefully revised scenario form as will do away with costly editing after visualization. There is a vast (Continued on Page Two)

I recently went on record with the statement that the art of motion picture producing was not advancing, and gave as the reason the scarcity of good material for stories; in fact I laid the blame for this lapse of progress entirely on the shoulders of our novelists, dramatists and scenarioists, who are providing the material for the present day photoplays.

Since the wide publication of this article, less than a month ago, I have been deluged with letters from authors and writers and others connected with the motion picture industry, many of them agreeing with my views of the matter, but the majority lay the blame for the lack of suitable dramatic material, back on the producers, and on myself as one of the producers.

Trying to Remedy Existing Affairs
The motion picture columns of many daily papers and some of our trade papers also took exception to some of my statements, so that I am moved to not alone defend my position, but I want to show if I can, that the Lasky company, at least, does more than criticize a deplorable fact, but is taking every possible means to remedy the existing state of affairs. The controversy is based on the following arguments: I claim the art of producing on the screen is hampered by the lack of good material, and the fact that our authors are not rising to the occasion. My critics on the other hand, claim that the fault is with the producers; that we do not recognize good material when we see it, and if we do recognize it, we are too quibbling over the price so that the author is not encouraged to continue his writing. They further state that good ideas submitted to a scenario department are often returned to the writer by the department, later to appear disguised in a different form and produced under another title.

Lasky Co. Merger On the Firing Line

PHOTOPLAYS in LOS ANGELES

WHAT, WHO, WHERE and WHEN

Bookings for Month of July



Published Every Saturday by

PHOTOPLAYERS WEEKLY PUBLISHING COMPANY

217 Lissner Building, 524 South Spring Street
Los Angeles, California
Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class

ROBERT B. BROADWELL, Publisher and Editor
C. O. Springer, Business Manager

Associate Editors:

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TERMS OF SUBSCRIPTION:

Single Copies, Five Cents
Six Months, \$1.00
One Year, \$1.80
Make all checks payable to PhotoPlayers' Weekly Publishing Company.
Advertising rates upon application.

SATURDAY, JULY 1, 1916

PHOTOPLAYERS WEEKLY wants a business representative in every motion picture studio in Southern California. It will be pleasant and profitable work. Write 217 Lissner Building, Los Angeles, Cal., for information.

IF THERE were any fear of danger to the motion picture business by the Mexican situation, a consensus of the reports from the exchanges should put a quietus on it. "Business is even picking up, since the boys went to the front. Motion pictures are a squire and comfort," says one of the exchange managers.

THE MATTER of film deposits required by certain manufacturers from exhibitors is an instance of the results of past failure of the members of the film industry to get together, and indicates clearly the advantages that would result from an organization in which all branches were represented adequately.

There is no doubt of the fact that the system of requiring deposits works a hardship on the smaller exhibitors. But a conversation with certain of the manufacturers indicates that it would probably not be a difficult matter to alter the system. It has practically developed that the manufacturers in some instances had not even considered the matter from the exhibitors' point of view, and when they did, they have not at all been adverse to a reasonable adjustment that would be fair to all concerned.

WILL THEY MEET HALF-WAY?

AUTHORS and producers are sick—heart-sick—of the eternal wrangling over original stories. Producers are earnestly pleading that they must have original, clinching, novel, compelling stories, to save their own artistic and commercial lives, because the competition they must control is at white-hot. Authors, equally indignant, point out that their brain-children are at the mercy, in too numerous instances, of ignorant, hackneyed, unscrupulous, bedeviled scenario editors who distort and mutilate the story; that directors, always harassed, frequently of limited experience and knowledge, turn the tortured child over to the assembling department, who either cut it out of all semblance of its nature, or else cut in sheer despair to patch up anything in the shape of a human being. At last, the authors declare, there limps across the screen such a Frankenstein that, if he were called upon to pass on judgment, it would drive King Solomon to the solitudes of the high hills.

In Mr. Lasky's article on our first page there seems to be the fairest solution of the motion picture Gordian knot. Read it, every word of it. It won't hurt any one.

If the producers will give assurance that the authors' manuscripts would be opened, read, adjudged, and produced by those of same calibre of the intellect, experience, character and imagination of the authors, there is no reason why each should not meet half way.

Each needs the other. Each cannot exist without the other. Two great producers have laid their cards on our table, face up. It is now up to the authors. Let us hear from you, for our columns are open to all.

(Continued From Page One)

amount of creative work involved and a lot of skilled craftsmanship besides. Yet all this labor must be handed over without consideration of any sort without protection from wholesale stealing or retail peculation, not to the reputable producers themselves, but to private examination and secret consideration, but to a department of responsibility wholly unknown. Every week I am asked by authors about the responsibility of producers.

What can I reply? The concluding paragraph of a very able answer to my article by Rhea Winthrop Sargent of the Moving Picture World is worth quoting. Appealing to the producers, he writes:

"Come out in the open and buy and pay for stories. Give the promising writers a chance to see how things are done. Follow their scripts until they no longer have to write to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks."

The Indianapolis Star in its columns placing the blame equally on the producer and the author, states:

Brains Worth as Much as Film:

"Personally I am of the opinion that Mr. Lasky is right. If the motion picture game is to retain its hold upon the affections of the public there must be far better stories than have been recently pictured. The authors are not rising to the situation; nor are the producers. For this part at least, the producers are to blame. We hear a good deal about the need for good scripts, but at the same time we don't hear much about special efforts made to authors for such scripts."

It is true that authors have a knowledge of the rules and requirements of an entirely new game. The man—he be a well-known author or not—who can write a striking original story can be certain of his price; a much better price in many cases than the motion picture producers offer. Why, then, go to the bother of turning a good short or serial magazine story into motion picture form? At least as originally written it would be purchased up by editors competent to judge English. Can this be said of the men who pass upon motion picture scenarios?

Whenever the motion picture producers really sense the need for better pictures, they are not to be faulted for the want of men and women competent to write them, and are, at the same time, willing to pay prices that will equal or better the prices paid for other forms of literary endeavor, then they get them and use them. After all, brains are worth quite as much as celluloid film."

Scenario Department on New Lines: Recognizing that there is some truth in the above statement, the Lasky company on the first of June established a scenario department on original stories. Through this department we hope to answer every one of the above criticisms by doing away with as many of the conditions existing between the producers and authors as is humanly possible.

First we realize that all material submitted will get quick consideration, and if it is not acceptable we will return it to the author with very carefully written, constructive criticism, in which he will endeavor to point out the reasons why the story, in its humble opinion, is not worth purchasing. If on the other hand, the story contains an idea or even a situation worth developing, we agree to collaborate with the author and to help him develop his story to a point where it is in such a form that we can pay the author a good price for material that under ordinary conditions would have been returned as being not good enough for production.

Hector Turnbull at the Head

After a practical experience of over two years at our coast studios, during which he wrote some of the most successful Lasky photoplays, we have brought to New York to head the department, Mr. Hector Turnbull, formerly dramatic critic on the New York Tribune. Mr. Turnbull has been entrusted to give up writing himself and to lend all his time to the encouraging and assisting of other writers.

We intend to appeal to men at the top of the profession who in the past would not take the trouble to study the new art with care. We want to co-operate with the men who write good stories, or who have not yet established their name in the literary field; in fact, we ask every writer experienced and otherwise to get in touch with our department.

We are willing and ready to pay well for ideas submitted in ordinary story form—and through the medium of our writers, many of them formerly successful dramatists, we will take these stories and preserve all their dramatic qualities, construct them into the final complete scenarios.

Authors Will Receive Full Credit:

Pictures today have a better circulation than any magazine or periodical ever published. And we are then entitled to the works of the greatest authors and dramatists of our times? We think we are, and we are prepared to pay in competition with the best periodicals and publishing houses, such prices that—all things being equal—will win the author over to the motion picture drama. Having won him we promise a sympathetically produced photo-

(Continued From Page One)

drama preserving all the elements of have had service with the insurance in Mexico. Taylor and Scott, very with Madero when he took Mexico City and became president. The enormous increase over his salary and company under Jack's command has led into a highly efficient fighting body capable, as they claim, of lifting three times their weight in Mexicans.

PLEGGED FOR SERVICE

It is authoritatively reported from Los Angeles headquarters that "all the boys are ready to go when ordered out." The Mexicans had better look out, for all the world knows Charles Chaplin's Scrapping Score.

JUMPED HIS JOB

Charles Bathory, Fox master-carpenter, received his call from his company—the Seventh California—when he was saving at his bench. At the order he threw down his tools "like a striker," whooped his war slogan, and jumped out. His mates say he is "some fighter," and envy is so rampant that other Foxes are equally eager to scrap in Mexico.

NOT YET—BUT

From Solig Jungles, from Kalem, from Signal's Towers, from Vitaphone, from Christie's Camp has flashed that though nobody seems very anxious to fight yet, everybody talks war, busy as they are, making pictures. But—wait until the "big stuff" is ready to be pulled off!

FINE ARTS SHOULD BE PROUD

The famous Griffith studios are proving their war record, for seven of their tried and true members are carrying Fine Arts colors to further glory. Their portraits are:

Trummer, formerly in Baldwin, Battery A, cow puncher and rough rider. Boatwain's Mate Freeman, naval militia, formerly in navy.

Private Sugarman, Troop D, Seventh Regiment.

Private Gottlieb, Seventh Regiment.

Private Ellsworth, Field Hospital No. 1.

Private DeWitte, Field Hospital No. 1.

Private Marks, Depot Hospital.

SURE THEY WENT!

L-K-O says that the boys were the first to hear their country's call. George Shelman and Frank Swanson will carve their L-K-O brand where it will do its work.

Director Broadwell to Produce Five-Reeler

Telegraphic orders were received Thursday from David Horsley, now in New York, that Director Robert Burke Broadwell's company shall in future confine itself to the production of five-reel photoplays. The order will be complied with immediately, as Mr. Broadwell's people, headed by Crane Wilbur and Mae Gaston, have been waiting for a new story for several days.

Concluding a two months' vacation in New York City, Fannie Ward left that city last Tuesday and is on her way back to Los Angeles. She will reach Chicago she will reach Los Angeles tomorrow (Sunday) morning and a crowd of big and little admirers, her striking impressions on the film at the Lasky studio in a new story especially written for her by Edmund Mitchell, adapted to the screen by Charles Saver and produced under the direction of George Melford.

the author's story and giving him full credit for the same.

Denishawn pictures a new, beautiful and universal medium has come into existence—one well calculated to create big audiences among nations whose real boundaries are those of language. When our modern authors finally realize that they must take full advantage of this greatest of new arts—the motion picture drama.

DENISHAWN

The Ruth St. Denis School of Dancing and its related arts

610 ST. PAUL STREET
Home 3161 Broadway 3520

What Denishawn Offers to Motion Picture People

BECAUSE Miss St. Denis and Mr. Shawn teach not only dance in its popularly accepted meaning, but also the science of the human body as an expressive instrument, Denishawn is a place of rare privilege to people who are looking for new ideas. Last season the following well-known people took private lessons at the school:

Mabel Normand, Ida Claire

Paul Mackay, Lillian and Dorothy

Louise Glauco, Olga

Bessie Elyon, Signe An

Mabel, Rosella Dore

In addition to this list, D. W. Griffith sent Mr. Shawn a class of girls twice a week for a month.

Denishawn classes especially created in mind and are prepared to supply instruction for all groups of dancers to fit any scene or occasion.

Special Class for Moving Picture People From 7 to 8, Tuesday and Thursday Evenings. Lessons \$1 each.

FOX PRODUCTIONS

Man from Bitter Root (William Farnum)—Miller's, July 3-9; Alhambra, 10-16.
Caprice of the Mountains (June Caprice)—Miller's, 10-16; Alhambra, 17-23.
A Tortured Heart (Virginia Pearson)—Miller's, 17-23; Alhambra, 24-30.
Under Two Flags (Theda Bara)—Miller's, 24-30; Alhambra, August 3-9.

GEORGE KLINE PRODUCTIONS

Gloria's Romance, featuring Billie Burke, at Pantages.
Chapter VI, Hidden Fires, 3-9.
Chapter VII, Harvest of Sin, 10-16.
Chapter VIII, Mesh of Mystery, 17-23.

METRO PROGRAM

At Symphony:
The Purple Heart (Ralph Herz, Irene Howley)—3-9.
The Flower of No Man's Land (Viola Dana)—10-16.
Eternal Question (Mme. Petrova)—17-23.
The Quilter (Lionel Barrymore)—24-30.
A Virginia Romance, a two-reel special feature with Francis X. Bushman and Beverly Hayne, will be released here about July 10.

TRIANGLE PROGRAM

Key-Bae Productions—Ince and Keystone:
The Aryan—The Other Man—Apollo, 1; Arlington, 5; Theatrum, 6; Olympus, 8.
Bullets and Brown Eyes—Photoplay No. 2, 1; Iris, Hollywood, 2.
Between Men—Sunbeam, 3.
The Golden Claw—Apollo, Hollywood, 1.
Little Meena's Romance—A Bathhouse Blunder (Keystone)—DeLuxe, 1; Olympus, 2; Theatrum, 3; Arlington, 8.
The Girl of the Year—Fountain, 10-16.
Don Quixote—Photoplay No. 1, 2.
Grown Swamp—His Heir—Sunbeam, Pico St. 4.
Moral Fabric—A Love Story—Photoplay No. 2, 1; Fairland, 6; Iris, Hollywood, 9.

The Stepping Stone—His Bread and Butter—DeLuxe, 4-5; Apollo, 8.
Hell Hinges—Bright Lights—Photoplay No. 2, 1; Fairland, 6; Iris, Hollywood, 9.

Fine Arts Productions—Fine Arts and Keystone:

Children in the House—The Lion and the Girl—Palace, 3-9.
Wild Girl of the Sierras—Tally, 3-9.
Martha's Vindication—Crosby—Fairland, 4.
Japhne and the Pirate—The Judge—Casino, 5; Photoplay No. 1, 9.
Betty of Greytown—Clinders of Love—Sunbeam, 8.
Sold for Marriage—Ducking Society—Apollo, 6; DeLuxe, 8; Olympus, 9.

PARAMOUNT PROGRAM

Lasky Productions:
To Have and to Hold (Mae Murray)—Gayety, July 2; Wigwag, July 3-4; Georgia, July 7; Dreamland, July 13-14.
The Purple Heart (Ralph Herz)—Photoplay No. 2, 1; La Salle, July 4; Photoplay No. 1, July 13; Theatrum, July 18; Gayety, July 20.
Trail of the Lonesome Pine (Charlotte Walker)—Academy, July 2-3; Casino, July 7; Photoplay No. 1, 13.
Warrens of Virginia (Blanche Sweet)—Wilshire, July 2-3; Brooks, July 4; For the Defense (Fannie Ward)—Arlington, July 3; Theatrum, July 8; Gayety, July 9; Wigwag, July 10-11; Wilshire, July 13; Georgia, July 14; Victoria, July 15.

Mr. Grex of Monte Carlo (Theodore Roberts)—Sunbeam, July 6.
Fanny's Pardner (Fannie Ward)—Casino, July 6.
Ragmuffin (Blanche Sweet)—Mission, July 13.
The Golden Chance (Cleo Ridgely, Wallace Reid)—Mission, July 6.
The Face (Victor Moore)—DeLuxe, July 6-7; Photoplay No. 2, 9-10; La Salle, July 11; Photoplay No. 1, 13.
Blacklist (Blanche Sweet)—Brooks, July 7; Sunbeam, July 8; Academy, July 9-10; Casino, July 11; Strand, July 14-15.

The Cheat (Fannie Ward)—Nonamde, July 9.
The Dupe (Blanche Sweet)—Woodley, July 10-11.
The Virginian (Dustin Farnum)—Olympus, July 11.
Cousin Lady (Cleo Ridgely, Wallace Reid)—Mission, July 15.

Famous Players:

The Crucible (Marguerite Clark)—Brooks, July 2.
Out of the Drifts (Marguerite Clark)—Dreamland, July 2; Brooks, July 3; Sunbeam, July 4; Theatrum, July 14; Academy, July 14.
Girl of Yesterday (Mary Pickford)—La Salle, July 3; Olympus, July 4.
Emeralds (Mary Pickford)—Gayety, July 13.
The Woman (Pauline Frederick)—Academy, July 2-3; Arlington, July 2-3; Theatrum, July 22.

The Foundry (Mary Pickford)—Mission, July 4.
Poor Little Poppa (Mary Pickford)—Georgia, July 4; Wilshire, July 5; Arlington, July 7; Dreamland, July 9; Victoria, July 11.
The Lost Hologram (John Barrymore)—Olympus, July 8; La Salle, July 7; Wilshire, July 7; Theatrum, July 15; Gayety, July 18; Wigwag, July 1-18; Wilshire, July 20; Georgia, July 21; Victoria, July 22.

Diplomacy (Marie Doro)—Dreamland, July 6-7; Brooks, July 14; Sunbeam, July 15; Theatrum, July 17; Victoria, July 18; Wigwag, July 20; Wilshire, July 21.

Saleaday (Hazel Dawn)—Photoplay No. 1, July 6; Theatrum, July 11; Gayety, July 12; Olympus, July 17; Victoria, July 18; Wigwag, July 20; Wilshire, July 21.

The Old Homestead (Louise Huff)—Navarro, July 9.
Mice and Men (Marguerite Clark)—Mission, July 11.
The Crucible (Marguerite Clark)—Mission, July 12; Navarro, July 12.
Nearby a King (John Barrymore)—Casino, July 13.
Madam Butterfly (Mary Pickford)—Navarro, July 13.

Pallas:
Heart of Paula (Lenore Ulrich)—DeLuxe, July 2-3; Photoplay No. 1, July 4; Photoplay No. 2, July 7; Olympus, July 20; La Salle, July 21.
The Purple Heart (Ralph Herz)—Photoplay No. 2, 1; La Salle, July 4; Photoplay No. 1, July 13; Theatrum, July 18; Gayety, July 20; Wilshire, July 7; Georgia, July 11; Arlington, July 13.

He Fell in Love With His Wife (Florence Rockwell)—Sunbeam, July 3; Strain, July 6; Academy, July 7.

Morocco:
Code of Marcia Greig (Constance Collier)—Theatrum, July 4; Gayety, July 6; Olympus, July 10; Wigwag, July 13; Wilshire, July 14.
Jane (Charlotte Greenwood, Sidney Grant)—Navarro, July 6.

UNIVERSAL PROGRAM

A Life at Stake—Wonderland, 7-9.
The Dawn Road—Dreamland, 6-7.
Pants and Petticoats—Wonderland, 3.
Some Heroes—Nations, 3.
Uncle Sam at Work—Darnall, 8.
Love Laughs at the Law—Liberty, 3.
The Purple Heart (Ralph Herz)—Fairland, 4; Savoy, 8; Apollo, 7.
His Majesty Dick Turpin—Gayety, 4.
As Fate Decides—Darnall, 7.

His Majesty Dick Turpin—Gayety, 4.

The Crippled Hand—Navarro, 4; Fairland, 9.
A Son of the Immortals—Globe, 3-5.
Yellow and White—Superba, 3-9.
Love Girl—Wonderland, 3-9.

The Deacon's Water—Dreamland, 6.
Orders in Orders—Globe, 3.
The Phantom Thief—Central, 3.
The Gasoline Habit—Dreamland, 3.
The Blackmailer—Navarro, 3.
Dare Devil of War—Metro, Banner, 6-9.
A Youth of Fortune, Savoy, 3.
It Happened in Honolulu—College, 3-5.
Iron Hand—Owl, 6.
Two Men of Sandy Bar—Wonderland, 3-4.
A Huntress of Men—Fifth St., 7.
The Neighborhood—Central, 3.
A Little Brother of the Rich—Bijou, 5-6.
Colorado—Globe, 6.
Peg O' the Ring No. 1—Angelus, 6; Victoria, 7; Manchester, 9.

V-L-E PROGRAM

Texas Steer (Tyronne Powers)—Crescent, 2.
Ringtailed Rhinoceros (Raymond Hitchcock)—O'Keefe, 2.
A Night Out (May Robson)—Butterfly, 2.
Little Shepherd of Bargaon Road (Sally Fisher)—Columbia, 2.
Love's Little Bride (Gladys Hulette)—Pavilion, 3.
Hero of Submarine D-3 (Charles Richmond)—Grand, 3-4.
Dollars and the Woman (Ethel Clayton)—Apollo, 4.
She's a Butcher (Walter Gillette)—Palace, 4-5; Palace Grand, 8.
The Hunted Woman (Virginia Pearson)—Wigwag, 6.
Britton of the Seventh (Eleanor Woodruff)—Grand, 7-9.
The Suspect (Anita Stewart)—Gayety, 8.
Into the Primitive (Kathlyn Williams)—Alvarado, 9-10.

First Annual Announcement PhotoPlayers News Service

PHOTOPLAY DEPARTMENT Represents the following writers: Los Angeles, Calif.
WILLIAM MURLUT, HENRY RUCKER, EDWARD E. KAUFMAN,
HENRY CHRISTEN WARMACK, FRANK CONDON, AL JENNINGS,
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and NELL SHIPMAN No. 7 Decret Court, 1009 Golden Gate Avenue
MABEL CONDON, Manager

Wilshire 2890 Home 995114

DO YOU KNOW THAT

Anita Stewart, before her screen debut, appeared on the covers of the popular magazines, having been a model for prominent artists?

Lillian Walker was a telephone operator and an end in the "Follies," and her lines—now silent ones—have been busy ever since?

Richard Buhler used to "sling" soda in a Washington drug store? Baby Jean Fraser is called "Steve" by her father because when she came he was expecting a boy?

Henry B. Walthall, "The Mansfield of the Movies," studied law, went to war and began in the pictures as a ditch digger?

Earle Williams was a phonograph salesman, when he had to talk for a living?

Edna Mayo is an expert sculptor, painter, swimmer and ride shot? Kathryn Williams would much rather play with a wild tiger than with a cat or a dog?

William Orlitte took special courses in the University of New York, Massachusetts Institute of Technology and Boston University before setting out to conquer the drama?

George Cooper went into the "movies" when he lost his beautiful tenor voice while with Fiske O'Hara?

Marguerite Clayton was brought up in a convent?

Charles Richman likes the pictures so well he doesn't care if he never returns to the spoken drama?

Richard C. Travers is a doctor, a soldier of fortune, a warrior, and which he pictures so well?

Guy Oliver was a cub reporter?

Lewis S. Stone was a soldier, cow puncher, big-game hunter, sailor and college graduate?

NOTES FROM FILMLAND

Oscar Apfel, director-general of the Western Fox studios, took advantage of the vacation afforded by William Farnum's illness to run his new seven-passenger Packard down to San Diego and spend several days at the Exposition City, returning in time to welcome A. Carice on the latter visit to the western studio.

William T. M. S. varies his role of Satsuma, the Jap, in "The Mystery of the Submarine" series, with that of gardener. Mr. Tedmarsh is responsible for the landscape garden which is one of the features of the beautiful "Flying A" studios at Santa Barbara.

Anna Luther, her makeup hiding the peeling skin on her face and neck, the result of sunburn while making scenes at Yuma, Ariz., finished her first Fox picture and, with but one day's rest, began work on her second. Again Richard Stanton is her director.

Reeves Eason marked his first anniversary of directorship with the completion of his thirty-third picture. This he made at the Balboa studio and resigned from that company with its good wishes for further big accomplishment.

Vola Smith came back from the mountains and the making of five Universal one-reel pictures under the direction of Clifford Smith, who weighs in pounds in weight and plus the affliction of poison oak. For several days she was confined to her home under the doctor's care.

Lulu Warren, several years a figure in the motion picture world, with particular accomplishment in the way of characterizations for her credit, has begun the rehearsal of her company at Universal City.

Adelaide Woods, vacationing between Moscoro pictures, decided she would show the Los Angeles police just how easy it was to find a lost car, and took it upon herself to turn sleuth for her auto, which was stolen recently. After three week's search, she resigned the job, and promises much evidence of thought to policemen in general hereafter.

Mildred Manning, pretty and blonde, arrived in Los Angeles last week as the guest of Max Marsh. She came from Denver and a stock season as leading lady.

E. A. Kaufman, photo-playwright of the Southern California film colony, has been to what he thought was a call of distress one recent night, and after irresponsibly assuring himself, found out that he was the third party in a friendly but boisterous melange, and retreated, with apologies for his doubtful honors. He has decided that it is safest to be a hero in photo-plays only.

Cunard-Ford Mine Owners Grace Cunard and Frances Ford, who are producing and playing the leads in the Universal serial, "Peg of the Ring," have struck a rich vein of good luck. The two serials, months ago joined in "grubstaking" an old-time prospector who had taken a part in their serial "Broken Circle." With the "grubstaking" arranged on a "fifty-fifty" basis, the prospector left Los Angeles and struck into the interior of Southern California, miles from railroads. He was not heard of for weeks, but this week he was received word that the prospector had filed on six claims, each of which were about as tungsten-bearing as the others. One claim alone is valued at \$20,000, from the assays, and a neat little fortune is in sight.

Neva Gerber has just finished playing a very beautiful part under Director Joseph H. Bennett at the Universal. She took the role of a little blind girl, who is befriended and finally married to a man who is deformed. Sight and realization come to her, but matters right themselves. It is a story full of heart interest. Neva looked very striking in her convincing performance.

Henry King, the Balboa producer and actor, the man who put Little Marie Osborne on the motion picture map by the way he handled her in "Little Mary Sunshine," is to be featured on Broadway in the vicinity of Times Square. His latest picture, the western photoplay, "Pay Dirt," the film story adapted from "The Strugglers."

When Rhea Mitchell returned to the American studios at Santa Barbara with her mother, after the latter's serious illness, she received a royal welcome from Manager F. G. Lynam. Her mother, Mrs. Mitchell, is a dear, warm-hearted little soul and the reception made the whole cast and crew feel like old friends. She will appear opposite Richard Bennett in his first picture this year.

"The Apostle of Vengeance," the Triangle Kay-Bee serial, in which William S. Hart is featured, contains one scene which is a real thrill and which serves to emphasize the risks which many of our young actresses run. In the scene in question Norma Thomas, who plays the part of the girl, dropped twenty odd feet from a bridge which spans a regular torrent. It was a little bit of an automobile accident, but the actors present anxious until it was successfully accomplished.

Koth and Dill have completed their first picture at Santa Barbara by "A Million for Mary," by Aaron Hoffman. It is "bound to be" a success in which these stars shine brightly. One of the principals is "Teddy," a high-class dog who has kept all the stars and his antics have kept even the famous comedians laughing most of the time.

The injury to Ollie Kirkby's ankle is the farthest from his mind as he thought at first. Ollie will have to hobble about on crutches for fully two weeks, but he manages to achieve a host of friends who has, and her

mother is frequently forced to call a halt on her victory, for rest is requisite of Ollie's cure.

Monroe Salisbury again is to be associated with a Clune feature. He has been chosen for one of the principal characters in Harold Bell Wright's "Eyes of the World," the production of which has just been started under the production of Donald Crisp. The inclusion of Salisbury in the cast will be welcomed by all those who enjoyed his Kleins in the first Clune feature, "Romano."

George Holt, who plays the arch-criminal around whom revolves the action of "Through the Wall," the six-reel drama directed by Robert S. Sturgeon at the Hollywood Vitaphone studio, proves himself a master of character delineation in this latest feature.

Anna Little of the American has returned from Santa Ynez, where she played the leading role in "The Courtship of Calliope Clegg," under the direction of Frank Borzage. The action is laid in 1850 and is an incident in the life of a family crossing the plains. Dresses and other details are correct and the story has strong heart interest.

ADD NOTES FROM—Photoplayers Harry Watson, Jr., of the former vaudeville team the Brown and Watsons who starred in ten successful comedies entitled "Mishaps of Musty Foot," which Mr. Watson has been engaged for another series of ten. The first comedies took well in the East, and Manager Sirocco of the local Kleins exchanges is placing the new ones on the Pacific Coast.

Max Pisman has been engaged by the Metro corporation to appear in one-reel comedies, to alternate weekly with those featuring Mr. and Mrs. Sidney Drew. The first of the Pisman stories will be at the Symphony, July 17.

The Metro Pictures Corporation will next Monday begin the release in Los Angeles of "Metro Travels," which will be a weekly series of surpassing photographic excellence as well as timely interest. The first will show scenes from the Grand Canyon of the Colorado never before filmed and several hundred feet will show the habits of the Navajo Indians.

Tom Chatterton, leading man with the American, "The Secret of a Submarine" serial, is one of those genial, jolly fellows who can keep a gathering of people in constant good humor. The other evening Tom was entertaining a number of the "Flying A" artists with some good stories. During a lull Johnny Sheehan drawled, "Say, Tommy, we will have to alter your name. We'll call you 'Chatter-ton'."

George E. Periolat did a splendid piece of work in the American picture, "The Enchantment." He took over a heavy character and made it one of the week's most prominent. Mr. Periolat will support Richard Bennett in the feature film "Broken Circle," which is Santa Barbara, the first one being a five-reel photoplay by Aaron Hoffman.

Alan Forrest has come to the front with marvelous rapidity. It does not seem so very long ago that he was a recluse in the fairy tales which were produced by Harry Matthews; then he was a good-looking juvenile. Today he is a very different looking man, is also a conscientious, thoughtful actor, and he selected the American company in preference to other offers when he left the Lubin company. He is now playing opposite pretty Mary Miles Minter.

From Big Bear Lake, in the heart of the Sierras, Bettina Bennett's word comes back of the excellent fishing enjoyed by Bertram Gramsby of Universal Pictures, who is taking the leading role in a mountain picture being produced by Lynn Reynolds.

Pulled a False Alarm "Smiling Johnny" Sheehan, comedian of the American company, was in the Wright & Callender building when he phoned recently, an alarm building where physical and dental services predominate, and nearly every building has a doctor's name on the door.

Johnny was dared by a companion to call loudly "Doctor!" He did so and seven heads popped out of seven doors.

Sheehan bowed and said, pointing to his companion, "This gentleman just wishes to say 'good morning' to you." But just escaped without having his tooth pulled or an appendicitis cut.

Brevity is the soul of wit. Myrtle Stedman, leading woman with the Pallas company, has received a card from her mother, a little letter which she is paying a visit to an aunt in Philadelphia. Scrawled across the card are the words "All flat here. Yours truly, Mary."

George L. Sargent, at the American studio, is another big director whose work can be studied in two forms at the present time. He is directing the battle scenes in Thomas Dixon's "The Fall of a Nation," and also "The Secret of a Submarine" serial, which is running all over the states. The battle scenes in Dixon's feature stamp his ability for big work, while the submarine scenes are a masterpiece to prove his worth as a director of melodrama and comedy.

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David Allen Improves By Character Study

Fine Arts Triangle

By Bennie Zeldman

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Cabanne Has House Warming

In celebration of his magnificent new home, William Christy Cabanne gave a housewarming party last week. The dance music and songs supplied by a colored minstrel orchestra, and the refreshments served all during the evening. All most everyone of Fine Arts studio artists were present at the Cabanne party, distinguished by the presence of David Wark Griffith as the architect of honor. Cabanne's new home is gorgeously furnished, and the architecture is of the early Spanish type. His den contains a valuable collection of animal skins, ancient guns, and military equipment.

Fay on Broadway

Pay Tinch can see her name in bright electric lights in front of a New York theatre, through the kindness of S. L. Rothapfel, manager of Rialto Theatre, when presenting the first of her new series of Triangle comedies, "The Two O'clock Trains." This comedy was on the same bill with Sir Herbert Beerbohm Tree in "Macbeth."

And Now They Are Married

Rose Hitchcock and James Smith, in charge of the fine arts remodeling department, were married last week by Father Donough, in the Los Angeles Lady of Lauretta church. That evening a dinner dance was given in their honor at the Los Angeles Athletic Club, and among those present were David Wark Griffith, the Gish sisters, Robert Harron, Constance Talmadge, Mae Marsh, J. C. Epping, George Siegmann, Marie Bradford, W. C. Cabanne, Edward Dillon, C. W. Bitzer and Frank E. Woods. On the day before their marriage the young couple were entertained at the Alcazar and a room and given a silk shower by Lillian and Dorothy Gish.

The title of Pay Tinch's second Triangle comedy, "Calling on Nora," has been changed to "Bedelia's Bluff." It is a cleverly conceived story by Anita Loos. Miss Tinch's support-actresses include Kate Tuncay, George Hemmings, Max Davidson and Edward Dillon, the latter also directing.

Lillian Gish wears fourteen beautiful new gowns in her next Fine Arts Triangle production. They are being specially designed for her by Madame Claire.

Mae Marsh and Robert Harron have well fitting parts in their new Fine Arts Triangle play, "The Incorrigible." Lloyd Ingraham is the director.

De Wolf Hopper reports that his year-old son has expressed a desire to join the film acting career. Young Hopper makes his screen debut with his daddy in "Sunshine Dad," a recent Triangle release.

Author Granville Warwick has completed another scenario in which Director Cabanne will present Lillian Gish and Robert Harron as a vicious young American actress and render an imitation of Mme. Sarah Bernhardt.

During the recent Knights Templar convalesce in Los Angeles, William H. Brown of the Fine Arts studio, was in charge of the "excursion committee." His brother Knights Templars spent an afternoon watching the Gish sisters in a dramatic Triangle scene staged by Paul Powell.

Co-producers C. M. and S. A. Franklin, who have been so successful in handling Fine Arts children, promise some unusual variety in their new production, "Gretchen Hunders In," which presents Dorothy Gish in the starring role.

Mae Marsh's Stories

Anita Loos has provided Mae Marsh and Robert Harron with a very original scenario. Miss Marsh plays Maggie McDonald, a slavey, known as a little thing in the leading roles of the tales she relates. Harron plays a cub reporter. Others in the cast are Olga Grey, Carl Stockdale, Jenny Lee, Ruth Handforth, Tom Wilson, Loyola O'Connor and Bert Hadley, with Lloyd Ingraham as the director.

De Wolf Hopper in his first two-reel Triangle comedy, plays an unusual screen character, a healthy crank, who thinks that he has every disease he ever hears discussed. The series of humorous complications introduced in the scenario by Loos afford Hopper and his subordinates unlimited opportunities to make a few of the most hilarious scenes in the history of the studio.

"He Has Went" Edna Godrich, the Morocco screen star, has lost her valuable Pakistan postcard, an expensive pedigree dog. "Old time P. A. stuff," you start to say. "Don't you for the dog will never inspire another hallucination of said P. A. We wish to add that P. A. also stands for 'passed away'."

Jun de la Cruz is playing leading man to Edna Godrich in "Body or Soul," the Morocco photoplay under construction.

Howard Davies, the Morocco "heavy" has a happy life. He lives on skimmed milk and boiled potatoes and is very healthy. He is making such is that he adds a few slices of such as a roast of pork, a stein of the musty, an Italian loaf and a peach punting.

Lucille Ward, formerly with the American, is playing with Edna Godrich in the Morocco film play, "Body or Soul."

"Nature" she's a fine bop! Listen to the "swate voice of him." This is only one of spic saying in the Pallas-Paramount production, "A Son of Erin," starring Druce Plenum. Winifred Kingston as simple little Katie O'Grady, who sells her fattest and "best precious" pig to a big Irish sweetheart to New York to this issue.

The management of the Sultan Turkish Baths

The management of the Sultan Turkish Baths, in the basement of the Consolidated Realty Building, are ready to serve women with a most modern and extensive equipment in Turkish style. The baths are of the body and the new installation is the best money could purchase and is very complete. The service is a very satisfactory that this service can be had in the Sultan Turkish Baths. The patronage of motion picture people, as well as the general public, can be found in another column of this issue.

Women's Department

Sultan Turkish Baths

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5000 Square Feet of Floor Space
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Gus Ingalls Los Angeles, California Richard Willis

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LEVY & MCKAY

Cash Coupon Exchange Station

204 Mercantile Place UP STAIRS

Pallas Studios

By R. A. Richardson

"He Has Went"

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Jun de la Cruz is playing leading man to Edna Godrich in "Body or Soul," the Morocco photoplay under construction.

Howard Davies, the Morocco "heavy" has a happy life. He lives on skimmed milk and boiled potatoes and is very healthy. He is making such is that he adds a few slices of such as a roast of pork, a stein of the musty, an Italian loaf and a peach punting.

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The management of the Sultan Turkish Baths

The management of the Sultan Turkish Baths, in the basement of the Consolidated Realty Building, are ready to serve women with a most modern and extensive equipment in Turkish style. The baths are of the body and the new installation is the best money could purchase and is very complete. The service is a very satisfactory that this service can be had in the Sultan Turkish Baths. The patronage of motion picture people, as well as the general public, can be found in another column of this issue.

Women's Department

Sultan Turkish Baths

Consolidated Realty Building, Sixth and Hill

HOT ROOMS—STEAM ROOMS—PLUNGE

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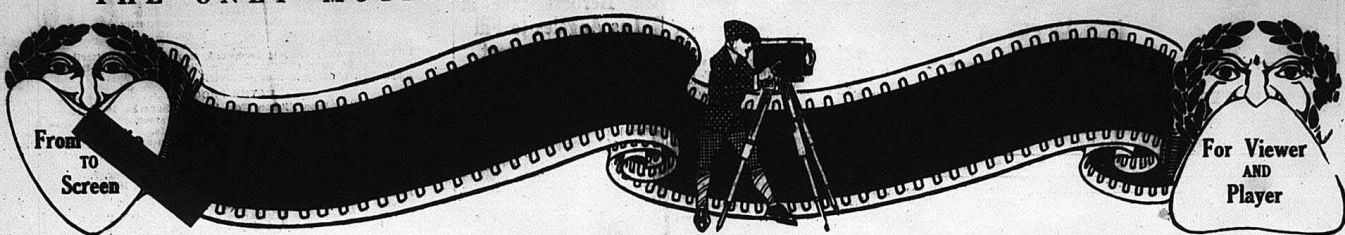
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SATURDAY, JULY 8, 1916—PRICE 5 CENTS

LOS ANGELES, CALIFORNIA

VOL. III, NO. 48. \$2.00 PER YEAR

THE UBIQUITOUS SCREEN STAR

Factory Methods Will Ruin the Picture Art

—SAYS CAPELLANI

Director General of Glara Kimball Young Film Corporation Very Pointedly Discusses Many Interesting Phases of Present Day Production

The yardstick and so-called "efficiency engineer" constitute the greatest menace to the artistic development of the motion picture, according to Albert Capellani, whose work in producing "Les Miserables," "Camille" and "La Vie de Boheme" has established him as one of the greatest directors in America. On his record M. Capellani's opinions should command attention at any time but the fact that since his advent to America a year ago he has refrained until now from expressing his views for publication adds interest to his remarks.

"You cannot make photoplays as you make shoes," declares the famous Frenchman. "There are too many

motion picture factories in America and too few real studios. Producing a motion picture is an art, not a job. You can't turn your studio into a machine shop, your actors into mill hands and your directors into foremen and expect to produce artistic and appealing creations that will elevate the screen above the sordid and commonplace and put the motion picture where it belongs, on a plane with its allied arts—drama, literature and music.

Too Much Yeast to the Dough "Standardizing of the feature picture into five reels is one of the greatest drawbacks to the advancement of our art. You might as well tell a novelist just how many words he must use in his next story, or a painter how many brushfuls of colors he must put on his next canvas. The majority of stories produced as five-reel pictures today could have been done infinitely better in three reels. On the other hand, many a wonderful story has been ruined by the necessity of cutting it to five reels.

"It is my opinion that the more intelligent patrons of the motion picture theatres would welcome a change in program. I think they would like to see the good features extended to eight or nine reels and thus eliminate some of the atrocious material. The average exhibitor puts on his program. How much better an entertainment would it be, for instance, if the theatre showed a one or two-reel scenic or news weekly and a fine nine-reel feature, instead of breaking up his program with the cheap short stuff now on the market?"

Continued on Page 2

Rightful Honors to Ruth St. Denis



Ruth St. Denis and Pupils in a Dance of Religious Meditation

RUTH ST. DENIS is the first dancer ever honored with an invitation to appear at the Greek Theatre, Berkeley, where she will appear before the students of the University of California on July 29 in a wondrous new dance peasant, assisted by Ted Shawn, a company of 100 and a symphony orchestra of 40. The peasant is "The Life, the After Life of Greece, Egypt and India," in three divisions.

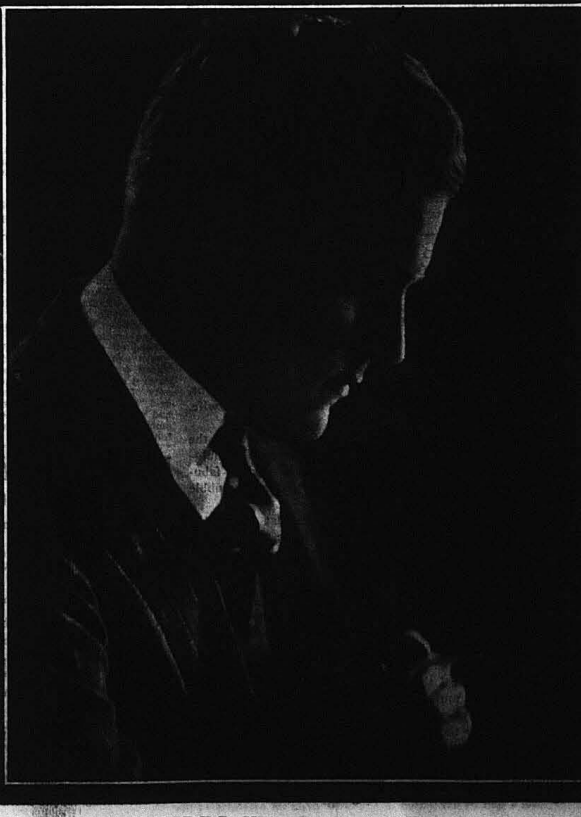
America is proud of Ruth St. Denis, for to this artist the world owes the wondrous picturizations of the modern dance creations. The whole renaissance of the terpsichorean art is directly traceable to Miss St. Denis for she preceded the Russian movement by several years and was the first great dancer to break away from the strict ballet school of ancient memory. It was not until Miss St. Denis had Paris, Berlin, London and Vienna at her feet and had been immortalized by the great artists of Europe, however, that America woke up to her art.

It is only due to the brave American girl to add that no one ever fought against greater odds. Before she left America to endeavor to win fame abroad Ruth St. Denis tramped Broadway for many weary weeks. In London her famous dances were stolen

outright by an unscrupulous agent and when she reached Paris an impostor was billed in her stead. It was only her indomitable will and art that won despite every difficulty. When Henry B. Harris lost his life in the "Titanic" he had arranged for the appearance of Ruth St. Denis in a wondrous Japanese production at the New Amsterdam Theatre, New York. She pluckily went ahead with this, but through bad management the production was a financial failure and Miss St. Denis was forced to return to vaudeville to repay the indebtedness. No school of dancing in the world is lovelier or based on higher ideals than Denishawn in Los Angeles, where women and men from all over the world come for instruction during the summer months from Ruth St. Denis, Ted Shawn (her handsome and talented husband and dancing partner), who is in perfect sympathy with the high aims of Miss St. Denis, and her excellent corps of instructors in eurhythms and all the allied arts.

Edward J. Kaufman, free lance author of "Soul Mates" and other Mutual program releases, has converted one of his latest screen dramas into a vaudeville act which will star a well-known screen actress and be booked over the big time.

THE HANDSOMEST MAN IN AMERICA



ROY FERNANDEZ, Under Contract with Universal Film Co.

Who Appears in Five Plays Here Next Week

Daughter of the Don Premier Here Aug. 13

Movnoia Film Co.'s Feature Replete with Local Early-Day Situations, Combining Romance and War

The reproduction of the old Los Angeles plaza and the Fort Hill stockade as these existed in 1846 and 1847 is one of the many remarkable features in "The Daughter of the Don" that will have its premiere in this city at the Majestic theatre, Sunday night, August 13.

The first showing of this ten-reel historic masterpiece should have special interest for Southern Californians, for the action is located in the Southland. Its appeal, however, is nationwide, for during the epoch of which it treats the Mexican war was fought and won and California ushered into the Union.

Romance and war beneath sunny skies and surrounded by an unrivaled environment are beautifully balanced. The picturization will hold particular value, for the action in every instance is founded upon fact. Winfield Hogaboom, the author, has put together an historic photodrama that California may well be proud of. Months of research were employed by him in the search for authentic data and the result will stand as the first correct visualization of a story marvelously rich in romance and strife.

Fremont, Stockton, Kearney, Gillespie, Pico, Flores and others made history in those days and what is now Los Angeles county was the melting pot in which a new and glorious state was made. Battles were won and lost

in and about the old plaza and in the stockade that dominated the City of the Angels, Governor Pico formally surrendered to General Fremont. The love tale of Ysabel Hernandez, "The Daughter of the Don," and Lieutenant Nelson, one of Stockton's flax officers, winds its passionate way through the play and reaches a happy conclusion under the rippling folds of Old Glory.

WANT MORE OF MARY WHO'S NOT CONTRARY

The following true and convincing note was received by charming, wholesome Mary Anderson, a bright particular star at the Vitagraph studios, and she passed it over to the management with a cheerful assurance that she was ready and willing to meet the demands:

Mr. Vitagraph man, Give us all you really can. Of her who every heart has won—"Sunshine Mary" Anderson. Happy, coy, demure, care-free. Pensive when she wants to be. We do not see enough by half Of Mary. More please, Vitagraph.

MYRTLE STEDMAN SUFFERS INJURY TO HER EYES

Myrtle Stedman is suffering from her eyes, which were burned during the taking of some interior scenes in "The American Beauty" and in which artificial lights were used. At one time Miss Stedman's friends were afraid she would have to go to Philadelphia and undergo an operation, but it is now hoped that such a step may not be necessary. Miss Stedman has been almost inundated with sympathetic inquiries.

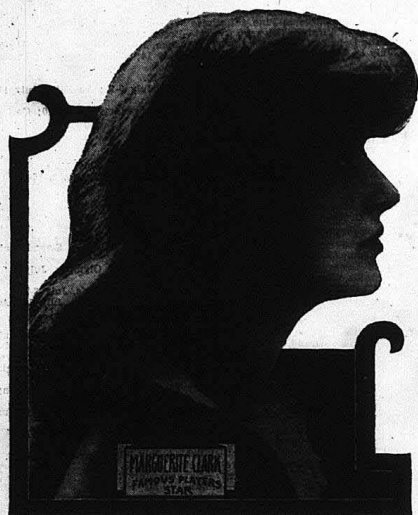
The family picture "fan," Frank, is proud of the big, quiet, handsome brother. When he heard of the great Universal Film Manufacturing Company's Handsome Man Contest he sent Roy's photos without the latter's knowledge. The judges of the contest in New York selected Roy as one of the few to be finally passed upon. When he was notified that he should "come to New York at once and bring more photos," there was such wrath and strong objection at home that it took all of Frank's pleadings and bullying to deliver Roy at the Universal offices. And when it was finally heralded that Roy Fernandez "is the handsomest man in America," mother and sister were so heart broken, and Roy so disgusted that it took all Spanish diplomacy and English bulldog pertinacity to overrule objections. Family pride finally carried the day.

With many minglings and with warnings and advice of little mother and curly, red-haired sister, the boys arrived three weeks ago at Universal City, where warm greetings allayed their fears.

When the famous Universal directors, the Smalleys, saw the quiet, well-bred, good-looking big fellow, Lois Weber quietly patted him on the shoulder and said to Marshall Stedman, the engaging director: "He is mine. He must be reserved for my features." Forthwith went the much coveted green ticket onto the Universal cast board and opposite Roy's name, "Reserved for Smalleys."

Then came a delicate matter. Much publicity had gripped not only the manly, chivalrous young fellows, but a lovely, most talented little lady. The boys consulted each other, and with much trepidation they called upon Miss Violet Mercereau and her charming mother. The boys feared not only a mother, but a very spirited young star. But who could have withstood the embarrassed, modest, joyous young chaps? While Frank and the mother consoled each other over the trials of guarding their wonderful stars, Roy seemed to be bewitched by the beautiful little actress. Love is a delicate, elusive thing, not to be handled with rough fingers. "She is the prettiest, smallest, petite little lady at Universal," Roy enthused. Who knows what may happen?

Roy Fernandez is 26 years of age, five feet eight, is very quiet and reserved, but with the true Viking spirit lighting through very dark blue eyes. Every one likes him, on first acquaintance, and very soon his is the type that attracts real friendship. He was much liked in his Biograph experience, was eagerly welcomed in the Paris ateliers, and his Yale fellow students in the law courses hailed him cordially everywhere in New Haven. He has been in California before, long ago, and his strong, manly personality, his screen ability, and his admiration of California and its cosmopolitan peoples will attract him a host of sincere friendships.



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VIOLA DANA is "THE FLOWER OF NO MAN'S LAND"

AT THE SYMPHONY NEXT WEEK



Published Every Saturday by

PHOTOPLAYERS WEEKLY PUBLISHING COMPANY

 317 Lissner Building, 534 South Spring Street
 Los Angeles, California
 Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class

ROBERT S. BROADWELL, C. C. Springer, Alexia Durant	Owner and Publisher Managing Editor Associate Editor
Reed Heutla, Kenneth A. O'Hara, Jeff Irvine, Kenneth McCaffrey, R. A. Richardson, Ford I. Beebe, Carlyle R. Robinson, M. G. Jones, Arthur F. Statter, Benjie Zeldman, Fred Goodwins, Doris Schroeder, Cates & Robinson	Studio Contributors: Fox Studios Pallas Studios Rollin Studios Lasky Studios Pallas Studios Signal Studios Horsley Studios Universal Studios Pine Arts Studios Lone Star Studios Vitaphone Studios Attorneys

TERMS OF SUBSCRIPTION:

Single Copies	Five Cents
Six Months	\$1.00
One Year	\$2.00

 All checks payable to PhotoPlayers Weekly Publishing Company.
 Advertising rates upon application.

SATURDAY, JULY 8, 1916

PHOTOPLAYERS WEEKLY wants a business representative in every motion picture studio in Southern California. It will be pleasant and profitable work. Write 217 Lissner Building, Los Angeles, Cal., for information.

THE DIFFICULTY of obtaining motion picture scenarios worth producing is well illustrated by the report of the Clara Kimball Young Film Corporation's scenario editor. Out of 786 manuscripts read within the last two months, 741 were "absolutely impossible," forty-four were fairly well written but trite in plot, and the remaining script, while based on a new and interesting theme, was designed for a male star. It was this report that led Miss Young to decide against attempting the production of any "original" stories for the first year but to present twelve adaptations of famous novels and plays, paying thousands of dollars for the rights to use them.

PHOTODRAMATICS CLASSES IN UNIVERSITIES

THE ART of photoplay writing is not unlike any other art or science insofar as it is absolutely essential for the success of the photodramatist that he is equipped with a very intimate knowledge of his craft. He must know his medium. One of the reasons why writers who are efficient and competent when expressing themselves for mediums such as the dramatic stage and the magazine seem to labor under serious handicaps when writing for the screen, is because of ignorance of some of the essentials of the art of the photoplay. It is quite true that these are not easily defined.

Recognizing these facts, however, the Columbia University, New York City, has established a department in photodramatics where some of the essential fundamentals of the art are thoroughly and practically explained.

The results of the first year's work of this class has been that Dr. R. Ralston Reed, a physician of Norristown, N. J., has been awarded the first prize for his "Humility O' Hedford," submitted in a class contest for an award posed by the Jesse L. Lasky Feature Play Company. William C. De Mille, a Columbia alumnus and a director of production for the Lasky Company, personally read more than a score of plays submitted.

The success of Columbia's undertaking will not depend necessarily upon the class being able to furnish the motion picture industry with one hundred per cent of its students thoroughly equipped and competent, but its success will already have been attained if it shall have been the means of creating a serious interest both at Columbia and other universities and colleges in photodramatics. Harvard University for some years has conducted a widely known class in drama from which a number of successful modern dramatists have been graduated. Surely none will deny the fact that the motion picture screen with its enormous distribution is justly entitled the same careful and clever study as the stage.

THE PHOTOPLAYERS DO NOT WANT TO RETURN TO THE FOOTLIGHTS

FOOTLIGHTS bring memories of lives spent inside sunless, airless buildings; of constant traveling, with its broken hours for rest, sleep, and food; of lack of permanent employment; of stinging memories of extravagance induced through craving for amusement and comfort, in public places that led to excess in drinking and folly; of lack of incentive for thrift, as the wanderer has no house to decorate nor store in it garnered treasures; of lack of home content, of fears of lonely children, of heart's hungering for husband and wife. These memories mean behind the footlights.

The most salient, sparkling facet of the theatrical diamond is the growth of character of the actor—strength of body, strength of soul—through his wholesome daily photoplay life. It is not now the fabulous, swollen salary that devastates the theatre, for that salary-bubble is pricked.

The most appealing of all the seductive lures that caused the desertion from the footlights to the studio is the Home.

The sum total of the screen's victory is the standardization of the mummy's life. Into the crucible of the drama-life went art and commerce, warring, seething down the ages, disintegrating the home; but through the screen came the player's profession and heart fused into a living life by the magic chemistry of the photoplay.

From the breakfast table, with mutual advice and encouragement, goes every member of the family—and with them their dog, also on the salary list—to his or her profitable work through sunny, airy hours. At the evening meal they are reunited in close communion through the screen, their mutually inspiring, wonderful profession—grandfather to baby—a self-supporting profession that returns profit and amusement to the whole world. The family enjoy their evening's amusement together, and honestly fatigued by wholesome work, sleep under the familiar, community-owned roof, bulwarked by a thrifty bank-book.

Footlights dim down before the blazing flames on the hearth.

Factory Methods

Continued from Page 1

Value of Story to Govern Length
 "In other words I hope to see the day when the length of a picture will be governed by the value of the story it tells. With our new company, for instance, we are not going to spoil our pictures by cutting them down to five reels. I expect to put 'The Common Law' for Miss Clara Kimball Young in six reels. It may go to seven. It depends on the material. Its exact length will be determined when we have finished with it. Nothing essential to the story or artistically vital will be sacrificed to the yard stick."

"America has made tremendous strides in the production of motion pictures. If there is any tendency toward would be cut off the too free use of the 'close-up' and the apparent timidity of the directors when it comes to a long scene."

Curtain the Close-Ups
 "The close-up is extremely useful but must be overdone. It should be used just as the thespian uses his opera glasses, for occasional magnified images of the players in some especially important moment when facial expression means everything to the picture. No one wants to watch half a play through opera glasses or sit in the front row all the time."

"The chopping-up of big scenes into short lengths, with 'flashback' to unimportant details and outside happenings, is getting to be a nuisance. There is no reason why a big scene in a picture cannot be sustained straight through to its climax without a single interruption in the way of a 'flashback' or cut. Star 30, Director 20 Mr. Capellan is an ardent advocate of the historic scenario. He believes in paying big prices for stories in order that the really talented and experienced writers will be attracted to screen writing."

"The story is 50 per cent of the picture, the star is 30 per cent and the director 20 per cent." is the way the famous Frenchman, master of screen craft, sums up his situation.

Extra-Girls' Colony to Be Comfortable

"Mother" Lule Warrenton Interested
 Business Men of Hollywood and
 Secure \$1500 to Open
 Leisure Quarters

"Mother" Lule Warrenton, just recently appointed director at Universal City and given a juvenile company, was instigator of the movement in the Hollywood film colony which resulted, last week, in the appropriation of \$1500 toward the establishment of a home for the extra girls of this colony.

For some time "Mother" Warrenton had converted her own home into a social center for the film-land girls of Hollywood who either "roomed out" or lived in a hotel. All girls were welcome at the home of Mrs. Warrenton, and the latter became confidante and "mother" to all of them. The Warrenton bungalow, however, soon became too small for the fast-growing extra-girl colony, and it was then that Mrs. Warrenton took to the N. W. C. A. of Hollywood the question of establishing leisure-quarters for extra girls of the Southern California film colony. At last week's meeting of the Hollywood Business Men's Association, the proposition was presented, the great need for just such an institution was realized and within a few minutes the men had pledged the sum of \$1500 toward the new home. The girls were "home" to many of the extra girls of the Hollywood studios.

Mrs. Warrenton is active in putting into execution plans for the "Extra-Girls Home."

More than "Mother" is she entitled to the name "Mother," by which she is universally known in the west-coast studio-world.

MORE HAPPINESS WELDED AT VITAPHONE STUDIOS

There has been a whisper of romance at Western Vitaphone studios for several weeks. The whisper grew louder, and this week it was stated right out loud that Webster Campbell, the juvenile leading man, and Corinne Griffith, Vitaphone beauty, are married. News of the event became known when Webster told his friends at the studio that he and Corinne slipped off quietly to San Diego six weeks ago and were married. Those who had seen the couple in earnest conversations in secluded corners of the stage smiled wisely and said "I told you so" while Corinne had not suspected the romance were among the first to wish the young folks all kinds of happiness.

PHOTOPLAYS in LOS ANGELES

WHAT, WHO, WHERE and WHEN

Bookings for Month of July

FOX PRODUCTIONS	
Man from Bitter Root (William Farnum)—Miller's, July 5-9; Alhambra, 10-16.	
Caprice of the Mountains (June Caprice)—Miller's, 10-16; Alhambra, 17-23.	
A Tortured Heart (Virginia Pearson)—Miller's, 17-23; Alhambra, 24-30.	
Under Two Flags (Thea Browne)—Miller's, 24-30; Alhambra, August 3-8.	
GEORGE KLEINE PRODUCTIONS	
Gloria's Romance, featuring Billie Burke, at Pantages.	
Chapter VI, Hidden Fires, 8-9.	
Chapter VII, Harvest of Sin, 10-16.	
Chapter VIII, Meath of Mystery, 17-23.	
METRO PROGRAM	
'Ai Symphon:	
The Purple Lady (Ralph Hers, Irene Hawgram)—8-9.	
The Flower of No Man's Land (Viola Dana)—10-16.	
Eternal Question (Mme. Petrova)—17-23.	
The Quitter (Lionel Barrymore)—24-30.	
MUTUAL PROGRAM	
The Yeastbun (Charles Chaplin)—Garrick, 9-15.	
The Abandonment (H. Fox)—Garrick, 16-22.	
The Meeting (Benjie Barricello)—La Salle, 9-15.	
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will be employed for the purpose of

Vitaphone Bulletins

By Doris Schroeder

Vitaphone Management Truly Patriotic
As usual, thoughtful of its employees the Vitaphone Hollywood studios management closed the studio from Saturday afternoon to Wednesday morning, thus allowing the regular Independence Day holiday and an extra day on Monday.

Manager Sturgeon, William Duncan, Edgar Keller and Philo Goodfriend spent the days on an extended fishing trip around Catalina. Mary Anderson took her holiday on Catalina Island, and Otto Lederer spent his in Camp Baidy, far in the mountains.

By actual count there were only two employees of the Vitaphone who did not hike to the tall timber, and they were the night watchman and Jack Mower, the latter having a gorgeous time tending to his newly acquired maverick not far from the studio. Webster Campbell and his bride.

Lasky Studios

By Kenneth McGaffey

Fannie Ward and Jack Dean, who recently signed a new contract with the Jesse L. Lasky company, have returned from New York City and will begin work at once on a new production under the direction of George H. Melford.

Following "The Victory of Conscience," the first production in which Lou Tellegen will appear for the Lasky company, he will be seen in "The Victoria Cross," a drama by Paul Potter, the distinguished playwright.

Maria Doro, the Lasky star, will shortly be seen in "The Lash," a drama by Paul West.

Arrangements have been made whereby James Young will direct ex-

Universal City News

Maria Cahill, one of America's best-known actresses, paid her first visit to a motion picture studio when she came to Universal City a few days ago. The actress declared she never would return East without having seen how motion pictures were made in Los Angeles, and especially as she had heard so much about Universal City. She enjoyed an hour on the big stages, visiting with Loh Weber, Elsie Jane Wilson, Phillips Smalley and Rupert Julian.

Director Roy Clements and his star, Pat Rooney, this week finished a western comedy entitled "He Became a Regular Fellow." Clements will be in production next week on "Married Almost," a one-reel comedy featuring Rooney, with Yvonne Mitchell playing opposite.

"The Girl on Lost Lake" has been completed by Director Lynn Reynolds in five reels, and some wonderful photographic effects were obtained by the company at Big Bear, where two-thirds of the picture was filmed. The featured leads are played by Myrtle Gonzalez and Fred Church, supported by Val Paul, George Hernandez and others from Universal City.

For the purpose of filming about ten reels of mountain stories, Director George Cochrane has come to Huntington with his company, including Mollie Malone, Rex de Rossett and Jake Nelson. Cochrane expects to be absent some ten weeks.

Uses Bandit Villain's Cartridge Belt. One of the curiosities used in "The Band of the Lince," being filmed by Director Henry McCue, is a cartridge clip belt worn by Ray Hanford, one of the leading actors. This belt belonged to General Francisco Villa, but he declared it was too heavy and gave it to Ivan McPadden, one of the Universal City actors. It was the first time filming pictures in Mexico. McPadden loaned it to Hanford for use in the film play.

John Stepping, well-known director and actor, formerly with Essanay Famous Players, has joined the Universal City forces and will direct "Smiling" Billy Mason in slap-bank comedies.

Every day sees new arrivals from the eastern Universal studios to the film capital, where over thirty companies are now producing photoplays. Later arrivals include Director William Garwood, Director David LeBrant, Ben Wilson, Irene Hunt, Edith Roberts, Florence Roberts, Howard

versal Joker company are engaged in filming a one-reel sea comedy, entitled "Sailing Over the Sea," and while making this picture his comedians have had some experiences which they have failed to enjoy.

William Garwood has completed the production of "The Worm," in which he plays the lead, with Lois Wilson opposite, and supported by Ed Brady and Frank Tokumasa. It is a one-reel comedy-drama, with a Chinese laundry used in the comedy scenes. Garwood's next production will be "Arthur's Dark Resolve," in one reel.

Lule Warrenton has completed a one-reel film play designed especially for children, entitled "The Little Mustard Seed." It is a comedy, with Alexander and John Sterling playing the principal roles.

Eddie Lyons and Lee Moran are working on "He Maid Me," a comedy in one reel by Ben Cohn, of the Universal staff. Priscilla Dean and Jack Moore are working opposite the comedians.

Director Jacques Jaccard has commenced work on the big Universal serial, "Liberty," in which Marie Walcamp is to be featured, with Jack Hoxby playing opposite and supported by such well-known players as G. Raymond Nye, Bertram Grassby, Maud Emory, Ned Hart, L. M. Wells and Roy Stewart.

Douglas Gerrard of the Universal forces gave a reception in honor of Madame Anna Pavlova at his apartments in Los Angeles, where she is to appear. In addition to the world's greatest dancer, there were present many others, including M. Dondre, Alexander Volinine, Rupert Julian, Elsie Jane Wilson, Sarah Truax, Grace Kingsley and Anita Loun.

Very Realistic Scrap. J. Warren Kerrigan had a fight a few days ago with Harry Carter—not a realistic encounter—simply one for the screen. The damage that resulted for both contestants made them each feel that they had had an honest-to-goodness "scrap." Kerrigan was badly hurt, and Carter was hurt, too. Director Jack Conway was compelled, as a consequence, to hold up his picture. "The Beckoning Trail," for two days, until Carter had his molars replaced. The latter declared he was never again act as a punching bag for husky "Handsome Jack."

Director Frank Weston is producing "The Ethics of Peter Belieu," a comedy-drama featuring Edith Roberts.

Horsley Studio News

By Carlyle R. Robinson

Will Increase Production
David Horsley has ordered an increase in production on the west coast plant which involves all of the companies.

Crane Wilbur, under the direction of Robert B. Broadwell, in the future will be seen in several subjects of the sociological and psychological nature. Margaret Gibson and William Clifford will also be co-starred in several, Director Charles Swickard undertook direction of Charles Swickard, the star of the Cub Comedy company, will jump to comedies of the two-reel length, which in the past by Milton H. Fahmy. Work in the past longer stories start immediately.

This week George Ovey appeared for the fifty-seventh time in as many one-reel comedies in his famous character of Jerry, which he has played in the production of the first Cub Comedy.

Returning to photoplays of the five-reel length, Crane Wilbur started work this week on a strong military drama, under the direction of Robert B. Broadwell. The locale of the story takes the company to the international border at Mexico, where a week will be spent filming scenes.

"Destiny's Boomerang," a stirring two-reel Centaur feature, with the co-stars, Margaret Gibson and William Clifford, was completed this week under direction of Charles Swickard. The story is from the pen of Elsie M. Calhoun.

Crane Wilbur Saves Mae Gaston from Drowning.

During the production of the Centaur feature, "The Spite Husband," Crane Wilbur demonstrated his ability as a swimmer when he battled a heavy undertow of Charles Swickard. The Pacific, while enacting a rescue scene, Wilbur negotiated a distance of one hundred yards after jumping from a fishing smack and going against the tide, made a neat pick-up of Mae Gaston, who was struggling in the water. The scene is one of the most thrilling of the star's career.

What was almost a certain fat fight was averted by the quick action of Director Charles Swickard during the filming of the forthcoming Centaur feature, "The Ostich Trip," the most recent of the co-stars, Margaret Gibson and William Clifford, which was called for a fight between William Clifford and Dave Allen, who portrays the "heavy," and plenty of action was the order. Both men went at it in a manner that would have caused an assemblage of fight fans to scream with joy, and things were getting pretty hot when the director called a halt. "There is nothing like putting realism in your scenes," says Mr. Clifford.

"Jerry's Celebration," a one-reel Cub Comedy, has been completed by Director Milton H. Fahmy. George Ovey is the star and he is supported by the full strength of the company. It is a story of enough bang-up story and action and funny situations stand out prominently.

Crane Wilbur, Director Broadwell and cameraman Robert Turnbull returned from San Diego late Sunday, after three days' visit at the Fair City, bringing with them many souvenirs from the Mexican side of the border and stories concerning the military activities on both sides of the border. While searching about for locations for Mr. Wilbur's play "The Ostich Trip," he witnessed an actual raid by some Mexicans and also saw some of Uncle Sam's khaki clad boys in action against the Mexicans. The Horsley representatives mingled with the United States troops and some of the border life was filmed.

Few character comedians are more popular than Louis Fitz Roy, whose humorous antics are familiar to theatergoers wherever pictures are shown. Mr. Fitz Roy has appeared in every Cub Comedy in the support of George Ovey and his screen career, stretching over a lengthy period, has seen him in more than two hundred different characterizations. Mr. Fitz Roy is Director Milton H. Fahmy's right-hand man.

Call for Five-Reel Scenarios
It is announced by David Horsley that he is in the market for scenarios of the five-reel length, full continuity form, suitable to Mr. Crane Wilbur.

Dramas of the sociological and psychological nature being desired. Prompt consideration will be given all scripts sent and payment will be made upon acceptance.

Due to the return of Margaret Gibson to the studio, it was decided that the five-reel length scenarios written around her will also be given attention.

Fox Local Studio

By Reed Hueselt



At Miller's Next Week

"Honor System" to Be Ten Reels
The natural calm of Silver Lake has been cut to ribbons by the bark of the bally-hoo, the dismal pipe of the funeral dirge, and the wailing of the black-and-tan band, and all because Raoul Walsh, Fox director, chose his big ten-reel story, "The Honor System," in which Milton Sills, the Broadway leading man, pictures the horrors of old prison life and thus preaches for a brotherhood of man and the healing hand.

Mr. Walsh started off with the promise that the story would be a five-reel affair, but constantly he saw the wide field that was offered in the Henry Christen Warnock story, "Telegrams from the Past," which was completed exactly as is being done on the Annette Kellerman million-dollar picture.

At William Farnum is gradually winning back the ground he lost when the illness of his wife, Mrs. Jim Farnum, Director Apple is laying plans for a wonderful film in the near future.

Charles Rogers, "type" expert at the studio, having been asked to considerable extent because of his ability to pick blackface nonpareils, has sworn that in the future Big Jim Marcus may select his own bands as colored supplements.

Abraham Carlos, general representative of the William Fox corporation, continues to remain at the studio, sometimes putting in twelve hours a day at hard work. The tedium, at times, he relieves by jumping to a location and watching others work.

The colored band which has been working in the Walsh picture, "The Honor System," was ordered recently to play a bit of doctored syncopated ragtime. They did. Big Jim Marcus broke into a jig, Ralph Brockwell followed suit. Miss Gladys Brockwell felt tapped the time with enthusiasm, Raoul Walsh snapped his fingers and even Georges Benoit, the cameraman, demanded a re-take. "The only thing that didn't move," said Big Jim Marcus, "was the camera, and it got static."

Bert Hand, head pointer at the Fox studio, declares that he has not stopped work long enough to eat a sandwich with both hands. He works like a limited mail, scooping his luncheon and liquid refreshments on the run.

These are the days when Moe Morris, auditor of the studio, wears a long, long face, for these are the days when accounts are audited and figures, miles long, do not tempt anyone to break forth into biliousness song.

When all other means had failed, Gladys Brockwell, who has been playing opposite William Farnum, cuddled a baby in her arms and the infant immediately ceased its lamentations. All hands of the company had tried the "appeasement" stunt, but it remained for Miss Brockwell to score a triumph. "The babies," she says, "cry for me, and then quit when I want them to."

Scene from "The Suspect" Featuring Anita Stewart at the Columbia Next Week

formerly Corinne Griffith, of the Vitaphone forces, spent their holiday on an auto trip to Santa Barbara.

For the first time since last November, when they started work on "God's Country and the Woman," George Holt and William Duncan, villain and hero, respectively, of most of Rolin Sturgeon's features, have had a few days to spend as they wished, while Mr. Sturgeon was deciding on his next feature production. Duncan spent his vacation fishing and sailing in his own little skiff, and George Holt spent his on the sands in front of his bungalow at Santa Monica, resting systematically, as he does everything else.

Edgar Keller, artist and actor, whose decorative playlet, "The Yellow Girl," is to be released this week, has already completed the preliminary sketches for another little romance, equally as unique in treatment and theme.

Mary Anderson is again playing one of those parts which she fits so well, a big-hearted little witch who romps wildly through three reels of film—in the usual handsome young man this time Webster Campbell, in the end, Mary was wearing no shoes or stockings, and letting her burn curls fly in the wind for the past two weeks at the beach, while they have been working on this picture.

Rolin Film News

By Jeff Irvine

Thrifty M. P. Manager
Manager Dwight Whiting of the Rolin Company, who has extensive interests in Southern California, made a flying trip this week in his twin Six Packard to his immense beach ranch between Los Angeles and San Diego. Mr. Whiting owns several thousand acres of fine lima bean lands, which yield a net little fortune each season.

Director Hal Roach never steps at anything in the Rolin studio. He is doing a funny picture in which Lonesome Luke has a fight with a paper hanger. In the mix a pot of nice clean slippery paste is overturned on the fine rugs of the home in which they are working. They fight fiercely until Lloyd tumbles over a ladder, then slips up on a rug sopped with paste. Just as he falls the opponent throws a handful of paste on Lloyd's face and spatters it all over some expensive drapes and the piano, the walls, pictures and bric-a-brac.

How Bebe Daniels Became Partner
Bebe Daniels has a great following in San Francisco, for the reason that when but a child she acted for Oliver Morosco in that city, where the crit-

clusively the Blanche Sweet productions for the Lasky company. The first production will be "Unconquered" and the star will be supported by a cast of unusual excellence.

Edward Le Saint will make his debut as a Lasky director in the production of "The Honorable Friend," in which Sessue Hayakawa, the Japanese star will be seen in the principal role. This story was written especially for Hayakawa by Elizabeth B. Gaffey, and the scenes were laid in California.

Wallace Reid, immediately upon the completion of "The House With the Golden Windows," hid himself away on a fishing trip, and the studio until rehearsals begin on the first Far picture.

Fish Story on Blanche Sweet
Blanche Sweet, the beautiful Lasky star, caught her first fish last week in Bear lake while on location for the exterior scenes of "The Storm," which is being directed by Francis Relicher. The director said that she had caught so much of a fish, but Miss Sweet is having it stuffed and it will occupy a prominent place in her costume, providing the cat does not see it first. The fish was enticed from the waters while Miss Sweet was out in a canoe with Thomas Melghan, her leading man. As soon as the fish was captured, Miss Sweet insisted upon returning to camp, therefore Mr. Melghan was left fishing.

Compulsory Education for Melghan
Thomas Melghan, the Lasky company leading man, although he owns an automobile, never drives it himself. It happens that in "The Storm," some of the scenes require that Mr. Melghan drive an automobile down a narrow mountain road. He was taken out on the level spots and rehearsed for some time, and when it was thought that he was proficient, the car was started down the road with Melghan at the helm. Half way down the hill the automobile got beyond his control and ran off the side of the road into a gully from which it had to be pulled with block and tackle. Mr. Melghan was then given another day's instructions and managed to get through the trip without doing anything but burn out a few brake bands.

Anita King, the Lasky star, has been invited to speak before the Los Angeles Insurance Men's association on "The Necessities of Thrift Among Members of the Theatrical Profession." Miss King has been unable to save a cent in her life, the discourse should be quite enlightening.

Los proclaimed her the most talented child actress that had ever appeared in the bay city. While playing Little Hal in "The Squaw Man," the State Lasky Company attacked the manager, John Blackwood, for employing the child, said to be against the law. However, Blackwood was clever and quickly brought her into the firm as a partner, thereby putting a check to the onslaught of the commission. Now Bebe would never return to the stage, but intends remaining in pictures until there are no more pictures.

This week Harold Lloyd as Lonesome Luke, and Bebe Daniels are seen to their best advantage in a new comedy, in a doctor's operating room. Fatty Lampton plays a prominent part and is saved and backed nearly to pieces. Luke is the operating surgeon, and his various terrible-looking instruments drive away all thoughts of appendicitis.

Gilbert Pratt, playing heavy parts, assists Director Hal Roach, and who does all around comedy work, has saved his spare cash and this week bought an interest in a soda water factory. The production is on sale at various third emporiums, as well as at the stand near the studio. Yes, he will vote the state dry, when election comes.

THE VALIANTS OF VIRGINIA

A SELIG REID SEAL PLAY

Scene from "The Valiants of Virginia" Featuring Arthur Shirley Glune's Broadway Next Week

Crampton, Lillian Concord, Gertrude Cameron and Hobart Henley.

Mary MacLaren New-Found Star
Upon the completion of their current production, "Saving the Family Name," the Smalleys will start the picture of James Oppenheim's noted story, "Live Wives," a five-reel Bluebeard. This photoplay will contain a notable cast. The beautiful new-found star, Mary MacLaren, will be featured with Phillips Smalley and Loh Weber, supported by Jerry Muhl, one of the University's late acquisitions; Grace Carlyle and many of the most noted of that company's stock actors and actresses.

Will Laugh While They Fight
Big Ed Sedwicz, one of the comedians at Universal City, declares that comedy men make just as good fighters and hence are leaders in the ring. He announced his intention of organizing a military company made up entirely of comedians for service in Mexico. The enlistment of more men is needed than now have been sent to the border, he declares his company would not only be in the fight, but also help the other soldiers in good humor.

Director Allen Curtis and his Uni-

Director Henry McCue is producing a five-reel war drama, entitled "Behind the Lines." It deals with difficulties with the Mexicans, and features Edith Johnson and Harry Carey. Some of the well-known McCue thrills will be shown in this photoplay.

"What Doth It Profit a Man?" is the title of a three-reel society drama being filmed by Director Ben Wilson, in which, also, he plays the lead, with Neva Gerber opposite.

Director Carlenton's next production will be "Black Friday," in five reels, a society drama, featuring Dorothy Davenport and Emory Johnson.

There's a new baby at Universal City—a Shetland pony. Wallace Kerrigan, superintendent of the Universal ranch, found the youngster in the corral a few days ago, and as it had a white mark on its neck in the shape of a champagne glass, he christened the little animal "Champagne."

Scott Sidney, the well-known producer who was with Thomas H. Ince for so long, has just returned from a month's holiday and a well-earned rest.

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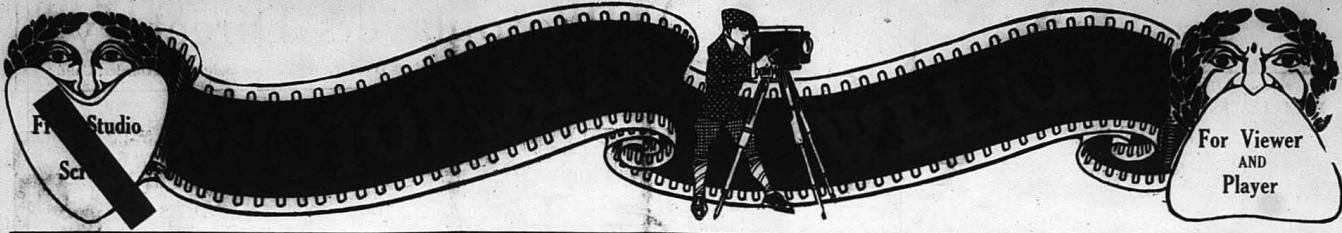
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Scene from "God's Country and a Woman" Featuring Neil Chapman Superba Next Week



SATURDAY, JULY 15, 1916—PRICE 5 CENTS

LOS ANGELES, CALIFORNIA

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CHARLIE CHAPLIN IN "ONE A. M."

FULL EVENING DRESS—AND FULL

GREATEST SCREEN COMEDIAN

His Newest and Distinctively Individual Comedy, For He Has the Full Stage All to Himself for a Full Half Hour, and He Is Full of Fizz and Fun

By Alexis Durant

I saw Charlie Chaplin without his dinky stick, his dented bowler, his baggy trousers, his discouraged shoes and his grown-out coat. I saw Charlie Chaplin with his full evening dress—patent shoes, livery cloak, opera hat and all that goes with that rig, including a full-grown jag. Only a very few of us have ever seen that vision, but on Tuesday, July 11th, promptly at 9 o'clock, the viewers at the Garrick theater received a most unusual treat. In fact, they got more than their money's worth—and then some. It happened this way:

A Tryout on Himself
Charlie Chaplin said that if any man could appear absolutely alone and hold attention for two full reels, he believed he could do it, and last Tuesday night he saw himself as the whole world will see him in his next Mutual Chaplin release. He took a box seat in the Garrick theater promptly at 9 o'clock, and by special arrangement with the manager he projected upon the screen of that theater his latest and greatest comedy.

Surprise to Viewers
The audience did not know what was coming. It was a total surprise, for when a picture came upon the screen they did not see "The Vagabond" they expected to see. But they did see Charlie's latest, entitled "One A. M." Two people appeared on the screen in the opening scene, a "tasteful" driver and Charlie Chaplin; after that it was Chaplin alone for two full reels.

The Story Begins

The story is that Charlie gets home at 1 a. m., and he needed the taxi cab as well as the driver to help him find his home. After many strenuous attempts he succeeded in reaching the sidewalk and from there he went in search of the key-hole to his front door. He fails inside, and then comes a hilarious mixup between Charlie and the animals. Tigers and lions were attacking him on all sides. His feet went up and his head went down. He glided, he slid and skidded on the rug which would not stay still on the hard polished floor. After gaining his uncertain balance he circled through the door and beheld a half-filled bottle of joy-water right on his dinner table. The table began spinning, and the viewers, screaming with laughter, watched Charlie attempt to secure the decanter. It was always just out of reach.

Everything Whirls About
The laughter did not cease there. In fact, it never ceased from the time the picture began until it ended. Charlie started up stairs, and you can imagine the difficulties he met up the stairs, as they would not stay still, nor would they remain in the same place. They were more tricky than the escalator he used in "The Floorwalker." The pendulum in the hall clock at the top of the stairs also added to Charlie's grief.

Bath Tub Claims the Soused
Next we see him in his bedroom, and the bed rose and fell like the waves of the ocean. It was full of springs, and so was Charlie. It was of those folding kind, and it folded in every way imaginable. It sometimes fell upon Charlie, and sometimes Charlie fell on the bed. Poor Charlie had his own troubles! And to cap the climax he was forced to rest in the welcome depths of the

cool bath tub, where we sincerely trust he cooled his fevered brow and rested his tired body. The acid of the liquid that is used to propel steamboats.

Charlie Chaplin's Best
After the picture, it was explained by some of Charlie's close friends that he had put it on the screen at the Garrick before a full house merely as a tryout so as to prove to his own satisfaction whether or not it would be the same howling success throughout the world that has been accorded "The Floorwalker," "The Fireman" and "The Vagabond."
The viewers had one good long half-hour laugh, as there were no dull moments in either reel while Charlie reeled from the opening to the last scene. We predict that the whole world will join with Photoplay Weekly in saying that Chaplin in "One A. M." is the best picture he has ever turned out.

Balboa's Eligible

List for Cupid

Frank is a handsome dog, isn't he?
Or Roland Bottomley
Well, as to Roland, they do say—

Or Lillian West,
Or Gloria Payton,
Or Katherine Burke,
Or Mignon Le Brun,
Or Ethel Ritchie,
Or Lucille Plett.

Search me!
Nine weddings was the record in the Balboa family during 1915, and the fever seems to be breaking out again. These are regular candy heart days out at the Long Beach studio and the little Blind God with his bow and arrow has scored several hits.

Ruth Roland?
Dear me, no!
Henry Kluson?
I refuse to answer upon advice of counsel.
It can't be Frank Mayo?

Powerful Play of Paternal Devotion

Frank Keenan and Charles Ray Co-Stars in One of Strongest Dramas Yet Presented by Mr. Ince

For the first time since they made such a sensational success in "The Coward," Frank Keenan, the character actor, and Charles Ray, the popular young juvenile, will be seen together again, when they are presented on the stage in a powerful play of paternal devotion entitled "The Young Soldier." This is from the pen of J. G. Edwards and declared to be one of the strongest dramas yet offered by public place.

"Honor Thy Name" has to do with the supreme sacrifice made by a stern father to wipe out a stain of his family name—a stain created by his son's marriage to an unworthy woman. It graphically depicts the life of the young Southerner while a student at college in the North and pathetically portrays the father's anguish when he learns that the boy is on the brink of disgrace. How the elder one averts the black future that stares the name of Castleton in the face forms the terrific climax to this unusual play.

Keenan has the role of Colonel Slocum Castleton, a soldierly gentleman of the South, who places family pride above all else in the world. The part is one that Keenan has been most successful in portraying and his characterization is said to eclipse his previous achievements either of the stage or screen.

Ray is cast as Rodney Castleton, the vigorous young son, whose weaknesses form the threads of the plot, and he is declared to be at his best.

Good Listeners Make for Good Scenarioists

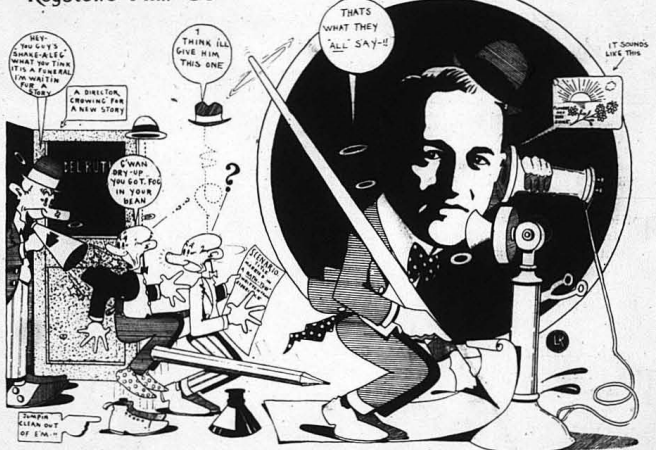
Many a Pearl for Profit is Picked Up From Some One's Shattered Treasure Vault of Memory

"Don't run away from the recitation of troubles," Stand by and listen intently for heartaches. Absorb every detail of the story, no matter how dreary the speaker may become, and the chances are nine out of ten that you will hear the nucleus of a photoplay. Most of us do not like to have others' woes poured into our ears, it is true, but those of us who "suffer" enough to stay with the speaker are likely to be rewarded with scenario material.

Such is the sound advice imparted to aspiring writers by no less an authority than C. Gardner Sullivan, the authorial genius who has been responsible for the literary excellence of a majority of Thomas H. Ince's screen dramas. He was actuated to discuss the subject recently by "The Payment," the Triangle-Kay Best subject in which Bessie Barriscale is

He Smiles Through Business Trouble

HAMPTON DEL RUTH. MANAGING EDITOR. ASST. MGR.-PRODUCTION. Keystone Film Co



HAMPTON DEL RUTH

of the Keystone Film Company has been made answerable for the productions of fifteen companies during Mr. Sennett's indefinite stay in New York. He has been a party to the evolution of Keystone comedies from the primitive spool reel to their present success.

Mr. Del Ruth has intimate knowledge behind his work. He was well known on the stage at one time and played Pelteas to the Melisande of Constance Crawley for the pictures, as well as other leading roles. As to scenarios, he was the author of a large number before he started judging the work of others. Added to all this, he possesses a grasp of detail and a wonderful memory. He gets through an astonishing amount of work.

Bennie Zeidman Gets Minneapolis Greeting

H. A. Sherman, the live wire film man, who put Minneapolis on the map, entertained recently in his native town, Bennie Zeidman, Fine Arts publicity man, while the latter was touring East to spend his vacation in the gay Manhattan.

While in Minneapolis, Sherman arranged a luncheon party for Zeidman, and prominent at this gathering were Governor J. A. A. Burquist of Minnesota, R. J. Sberlich, commissioner of boxing, and first aid to the governor, and several prominent political celebrities. After luncheon had been served the party were taken for a motor boat trip on beautiful Lake Minnetonka.

ROY FERNANDEZ RECEIVES PRAISE FOR FIRST WORK

Roy Fernandez, the handsome man in America, this week finished his first picture, "The Young Soldier," at Universal City, supporting Edith Roberts and directed by Frank Ormston. Ormston was so delighted with Fernandez's excellent work that he patted him on the back, assuring him that if he kept it up his future is a bright certainty. Ormston also suggested to one of the scenario writers to write a play around Mrs. Roberts. Mr. Kohler and Roy Fernandez.

Now Louis Weber has taken Mr. Fernandez into his confidence and last night he was splendid part in "Idle Wives," a Bluebird featuring Phillips Smalley and Mary MacLaren.

AUTO SALESMAN IS POPULAR AMONG PHOTOPLAYERS

Affable, businesslike Earle S. Miller, thoroughly conversant with the splendid selling points of the Dodge and Hudson autos, numbers a score and more among the best class of the motion picture actors and actresses as his most satisfied customers. There is class and service in the vehicles he sells and he enjoys the confidence and substantial support of the people he has served.

Lively Interest Manifested in "Daughter of the Don"

The period of which the picture-drama treats is too rich in authentic material to require any treatment other than artistic handling, and this has been added with masterly skill. Only superlatives can be used in the description of the photoplay.

"The Daughter of the Don," its nationwide appeal, in Los Angeles own story and throughout the territory immediately adjacent to it was the melting pot in which the great Golden State was made, and the story of its making is one of the most absorbing historic romances ever written. In the building of this wonderful photodrama, which is in no sense a spectacle, although historic fact offers ample spectacular climaxes, veracity has been the keynote of the

film structure, which, in the opinion of competent critics, who have seen parts of the picture, will make it endure for an indefinite period.

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Universal Actresses Fit as Army Nurses

The spirit of patriotism is rampant at Universal City, not alone among the actors and men who work with them, but the actresses as well. Many of the latter have expressed the desire to enter the service of Uncle Sam under the Stars and Stripes, acting in the capacity of nurses.

Dr. Lloyd H. Mace, chief of the Universal City hospital staff, and his assistants have been engaged during the past week in devoting their spare time to instructing Cleo Madison, Francisella Billington, Ella Hall, Elsie Jane Wilson, Gale Henry, Dorothy Phillips, Lois Wilson, Myrtle Gonzalez, Ruth Stonehouse and many others in the matter of rendering first aid to the injured.

There are any number of stars at the picture city who, should their services be required, will be ready to leave on short notice for the front. To provide for such a possible contingency, Vice President and General Manager Davis has arranged all productions so that capable substitutes will be able to take the places of the leading ladies.

TOD ENJOYS BIRTHDAY PARTY
Tod Brown, who is directing De Wolf Hopper at the Fine Arts studio, was given a birthday surprise party Wednesday at his apartments. The joy-fest was engineered by Alice Rae and participated in by about a hundred of the friends from the studio.



MR. PETHRO IN "THE INTERNAL SECURITY"



Published Every Saturday by

PHOTOPLAYERS WEEKLY PUBLISHING COMPANY

 217 Lissner Building, 524 South Spring Street
 Los Angeles, California
 Telephone—Sunset Main 4947

Entered at the Postoffice as Mail Matter of the Second Class

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 C. O. Springer,
 Alexis Durant

 Owner and Publisher
 Managing Editor
 Associate Editor

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TERMS OF SUBSCRIPTION:

Single Copies	Five Cents
Six Months	\$1.00
One Year	\$2.00

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SATURDAY, JULY 15, 1916

PHOTOPLAYERS WEEKLY wants a business representative in every motion picture studio in Southern California. It will be pleasant and profitable work. Write 217 Lissner Building, Los Angeles, Cal., for information.

THROUGH information received from its manager of production, Mr. Hampton Del Ruth, the scenario department of Mack Sennett's Keystone Comedy Company is advising scenario writers that owing to their peculiar needs it is hardly worth while forwarding scripts to them for Keystone stars, but that he is in the market for multi-reel comedy dramas with strong girl leads for Miss Mabel Normand.

LATEST MERGER OFFICIALS GET BUSY

THAT the merger of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company into the \$12,500,000 Famous Players-Lasky Corporation was one designed to gain instant increase in productive activities by these producers for the Paramount Program is clearly indicated by the first announcement emanating from the newly-formed concern.

The engagement of Robert E. McAlmarney, city editor of the New York Tribune, and president of the New York City News Association, as editor of the Lasky scenario department which followed closely on the heels of the engagement by the Famous Players of Shannon Fife, John A. Moroso, Izola Forrester and Forrest Halsey to assist Harry R. Durant in that company's script department, shows that the stories in which the concern's greatest aggregation of stars is to be presented will receive the most careful attention of trained experts.

MOTION PICTURE MATINEES FOR CHILDREN

THE THEATRE MANAGER is not a nursery maid. The amusing, exasperating and educational experiences of one manager are illuminating. The Parent-Teacher organization, the Women's club and the board of education are enthusiastically promised to co-operate with him if he would inaugurate a matinee for children exclusively. They insisted upon an educational program, but he doubted, for he had tried out ideas on his own kiddies. These first matinees were a success—for the elders. They said that the children, wriggling and squirming their objections to the program, "must get used to it." They did not. They howled, so this manager took the affair into his own hands. He showed a cartoon comedy, an interesting educational number, and a two-reel fairy picture; secured ten lively chaperones and eliminated parents and teachers. The young "fans" were vociferous of their entire approval of that program.

But—mothers told their youngsters to "wait till I come for you," went shopping, to other theatres, to teas and bridge parties. This lovely program for the mothers made trouble for everybody, as the children stayed after their matinee for the regular matinee, raced through aisles and annoyed the regular patrons. Mothers coming late demanded to go into the auditorium to recover their progeny and remained to see gratis. Young children wandered into the streets; some were lost, and others reported that "the show was rotten." The parents not only went to a rival theatre, but indignantly threw the onus of the whole affair upon the manager for not personally delivering the children safely at their homes. Whereupon he proclaimed that his theatre was not a nursery, nor he its matron, and that though he had asked for co-operation he himself seemed to have cornered the entire market on the co-operating.

Other enterprising and philanthropic managers report similar experiences. Their practical and valuable suggestions are worthy of thought: Either establish a children's program, or bar children entirely to a regular matinee, up to a certain age, or pass a city ordinance that children must be chaperoned; then decide whether the children should see it. The responsibility will thus be upon parents.

Our own suggestion is to try out experimental pre-showings of programs to small parties of representative children guided by manager and broad-minded parents and teachers; and to provide a place for forgotten children, with a charge to the parents for such service.

FOX MAKING COMEDIES

Comedy—that's the answer at the new William Fox studio in Hollywood in the plant formerly occupied by the National Drama corporation. Charles Perrott is directing, Hank Mann and Carmen Phillips are putting the picture with the aid of Phyllis Allen, Elsie Green, Joe Lee, Charles Arling and a number of children. Already furniture has started on its smashing voyage and a host of laughs are promised in the two-reel production.

RISKED HER EYES FOR ART

Miss Miriam Cooper, who is widely known to photoplay critics as one of the most charming and delightful of all screen artists, has just completed a task which none save those who have seen it can understand. The lighting had been so bad that screens were used to throw the light. Miss Cooper faced the light which nearly blinded her time and time again, and then had to take special treatment for her eyes.

Increase Production at Horsley Studios

Two Companies for Five-Reel Social and Psychological Photodrama—Comedies Two Reels

An increase in productions at his West Coast studio has been ordered by David Horsley, sole owner and director general, and beginning with the week of July 10 the output of film will be greater than ever before. Mr. Horsley wired instructions from New York City, he being in the East watching the progress of his working forces at Bayonne, N. J., and Long Island studios, and within the next month many new faces will be seen at the Los Angeles plant in numerous capacities.

Under the new system, Crane Wilton, the author, will be seen once more in subjects of the favored length, powerful dramas of the sociological and psychological nature, under the continued direction of Robert B. Broadwell, and Miss Mae Gas-ton will be seen in the roles of leading feminine support.

A change of great importance involves the Cub Comedy Company. The popular star, George Ovey, who more than a year ago created his famous character of Jerry and who has delighted with his one-reel laugh producers of clean and wholesome comedy, will in the future be seen in the same variety of work but in two reels.

The announcement of the change in the length of the Cub pictures comes closely following the report from Hollywood that the Cub brand of pictures have become so popular that exchanges are unable to handle the demands made upon them by the ex-



hibitors. Not alone is this fact true of the Cub brand, but throughout the United States the comedies with George Ovey have gained a tremendous following.

When the one-reel subjects of the Cub brand are discontinued, this company will have completed fifty-seven pictures. In each George Ovey has starred, at all times in the character of Jerry. The great success of this company is due to the untiring efforts of Director Milton H. Farnhey, who, besides producing every one of the comedies, was also the author of the same.

The personnel of Director Farnhey's company now numbers twenty permanent players and with the introduction of the added reel the company will be bolstered up by many more funnies of both sexes.

Director Broadwell is preparing for the first five-reeler. It will be a military drama, the local of which is "The Price of Malice—Republic." The company to the international border for at least a week.

Balboa Studios

Jackie Saunders' New Play "The Lily of the Coal Fields," a play written by Father Will W. Whalen for Jackie Saunders, will be taken up by the Balboa star just as soon as "The Grip of Evil" is finished. Father Whalen has already won enviable place among playwrights and his "I'll Starred Babe," also a Saunders' success, is now a popular stage production. Miss Saunders and Father Whalen are great friends.

Enos (Mary MacLaren)—Alhambra, 16-22.
 On the Night Stage (William S. Hart, Gladys Brockwell)—Brooks, 15.
 Inspiration (Audrey Munson)—Electric, 16.
 Lure of the Mask (Elsie Jean Wilson, Harold Lockwood)—Shamrock, 17.
 The Love Lark (Crane Wilbur)—Liberty, 19.
 Lying (Winifred Greenwood, Frankie Ritchie)—La Salle, 17.
 The Matinee (Debbie Barrielle)—Brooks, 15.
 Forbidden Desire (Charles Ray, Louise Glaum)—Bijou, 19.
 Man From Oregon (Howard Hickman, Claire Williams)—Brooks, 22.

At Symphony:
 Eternal Question (Mme. Petrova)—16-22.
 The Quilter (Lionel Barrymore)—23-29.
 The Comeback (Rosebud, 17).
 Price of Malice—Republic.
 Masked Rider—Hollywood Theatre, 20; Columbia, 21.
 Snowbird—Empire, 30-31.

FOX PRODUCTIONS
 A Tortured Heart (Virginia Pritchard)—Miller's, 17-23; Alhambra, 24-30.
 Under Two Flags (Theda Bara)—Miller's, 24-30; Alhambra, August 3-8.
 GEORGE KLEINE PRODUCTIONS
 Gloria's Romance, featuring Bill Burke, at Pantages.
 Chapter VII, Mesh of Mystery, 17-23.

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PATHE PROGRAM
 Who's Guilty (Anna Nilsson, Monte Blue)—Superba, 17-23.
 Iron Claw (Pearl White, Creighton Hale)—Palace, 17-23.

Photoplayers Directory

For Rates Write The Photoplayers Weekly, 217 Lissner Bldg., Los Angeles, Calif.

ACTORS — Leads

ARTHUR SHIRLEY, Leading Man; age 27, height 6 ft., weight 180, hair brown, eyes blue, all athletics; specially engaged by Thos. H. Dixon for John Vassett in "Fall of a Nation," specially engaged by Selig for John Valliant in "Valliants of Virginia," specially engaged by Thos. H. Dixon for opposite Healey Barricade in new Triangle-Kay-lee photodrama. Address Photoplayers Weekly, Los Angeles.

WILLIAM CLIFFORD, Star; age 36, height 5 ft. 10 in., weight 180 lbs., hair black, eyes dark gray; fences, boxes, swims—all around for John Vassett in "Fall of a Nation," Second in Command, Ridgeway of Montana, The Vagabond Soldier, the Silent Voice, Rosemary, A Corn in Cotton; now playing at Horsley-Mutual studio. Address Photoplayers Weekly, 217 Lissner Bldg., Los Angeles, Calif.

Lonesome Luke (Harold Lloyd)—Liberty, 17-23.
 Pathe News, all current happenings—Orpheum and Tally's, 17-23.
 Closing Net (Howard Easterbrook)—Navarro, 15.
 Girl With Green Eyes (Katharine Keeler)—Columbia, 15.
 Big Jim Garrity (Robert Edison)—Neptune, Venice, 15-16.
 Nedra (Fania Marloff)—Fountain, 16.
 Little Mary Sunshine (Baby Marie Osborne)—Butterfly, 19.
 Excuse Me (George Marion)—Victoria, 20.
 New York (Florence Reed)—La Salle, 22.
 Gals Wireless (Gail Kane)—Keystone, 22.
 Watch for "The Grip of Evil," a masterpiece in fourteen episodes, featuring Jackie Saunders, the Maud Adams of the screen, and Roland Bottomley.

True to the Name
 Ruth Lackaye of the Balboa forces is a sister-in-law of the famous Wilton and her work in Balboa photoplays is in accord with the best traditions of the Lackaye name. Only recently did she get her opportunity in a part commensurate with her abilities. "The Grip of Evil," the story will be released soon through Pathe.

Mary Sunshine Back on the Job
 Little Mary Sunshine, the Balboa-Pathe starlet, the Kuddly Kid of the movies, will be seen in her new play at Balboa studio the second week in July. Mrs. Grace Hickock, the lady gram's guardian, is having a new wardrobe made for her tiny ward. Henry King will direct the baby star. In this play as in "Little Mary Sunshine," the story will run full five reels.

A master plot in fourteen chapters is the best description that has yet been given of "The Grip of Evil." It is a serial, but fourteen photoplays pearls strung upon a single golden thread of interest, and it answers a question that you have asked, Balboa is timing this piece for Pathe.

One of the prettiest girls at the Balboa studio is Lucille Pletz, a St. Louis girl. She is a beauty of the best kind, and she undoubtedly has a future on the screen.

Gloria Payton Climbing Fast
 Gloria Payton is making good doing heavy parts in Balboa plays. This charming girl is only 18 and she has astonished the wise ones who play with her. Gloria is the little sister of Lucy Payton, who plays leads for Balboa. She is a Texas girl, having been educated at St. Ignace Academy, Fort Worth.

The opening scene of "The Yellow Bird," D. F. Williams' new play just filmed by Balboa, is a wonder of mountain photography. The lowering Gloria Payton is a beauty of the best kind, and she undoubtedly has a future on the screen. The scene where she swings over an abyss hundreds of feet sheer down, is a thriller with a big "T."

DENISHAWN

The Ruth St. Denis School of Dancing and its related arts
 600 ST. PAUL STREET
 Home 51610 Broadway 3350

What Denishawn Offers to Motion Picture People

BECAUSE Miss St. Denis and Mr. Shaw teach not only dance in its popularly accepted meaning, but also the science of the use of the human body as an expressive instrument, Denishawn offers rare privilege to people in the moving picture work. Last season the following well-known people took private lessons at the school:

Mabel Normand Ina Claire
 Enid Markey Lillian and Dorothy
 Louise Glaum Glen
 Beulah Byron Signe Auer
 Mary Alden Rosinka Dollie

In addition to this list, D. W. Griffith sent Mr. Shaw a class of girls twice a week for general dance and movement instruction.

Dances especially created to fit film and are prepared to supply dancers with solo or group dance to fit any scene or occasion.

Special Class for Moving Picture People from 7 to 8, Tuesday and Thursday Evenings. Lessons \$1 each.

PHOTOPLAYS in LOS ANGELES

WHAT, WHO, WHERE and WHEN

Bookings for Month of July

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PARAMOUNT PROGRAM

Jackie Productions:
 To Have and to Hold (Mae Murray)—Brooks, 21; Academy, 23-24; Casino, 25.
 The Sowers (Blanche Sweet)—Theatrum, July 18; Gayety, July 20; Olympia, 24; Victoria, 25; Wigwag, 25.
 For the Defense (Fannie Ward)—Victoria, July 15; Dreamland, July 20-21; Brooks, 23; Sunbeam, 29.
 The Cheat (Fannie Ward)—Sunbeam, 20.
 The Dupe (Blanche Sweet)—Woodley, July 10-16.
 Cleopatra Lady (Cleo Ridgely, Wallace Reid)—Mission, July 15.
 The Love Mask (Wallace Reid, Cleo Ridgely)—Photoplay No. 2, 16-17.
 Temptation (Geraldine Farrar)—Navarro, 20.
 Immigrant (Valeska Suratt)—Navarro, 16.
 Blackbirds (Laura Hope Crews, George F. Stone, 17-18.
 Secret Orchard (Blanche Sweet)—O'Keefe's, 16.
 Heart of Rosa Flynn (Marie Doran)—Deluxe, 23-24.
 The Seafarer (Wallace Reid, Cleo Ridgely)—Woodley, 24-30.
 Tennessee's Partner (Fannie Ward)—Mission, 27.
 Goose Girl (Marguerite Clark)—Wilshire, 23-24.

Famous Players

Audrey (Pauline Frederick)—Arlington, July 17; Theatrum, July 22; Gayety, 23; Wigwag, 24-25; Wilshire, 27; Georgia, 28.
 Poor Little Peppina (Mary Pickford)—Sunbeam, 17; Strand, 19-20; Academy, 21.
 The Lost Bridgeman (John Barrymore)—Theatrum, July 15; Gayety, July 16; Wigwag, July 17-18; Wilshire, July 20; Georgia, July 21; Victoria, July 22.
 Diplomacy (Marie Doran)—Sunbeam, July 15; Academy, 16-17; Casino, 18; Strand, 21-22.
 Salsedady (Hazel Dawn)—Olympus, July 17; Victoria, July 18; Wigwag, July 20; Wilshire, July 21.
 The Old Homestead (Louise Huff)—Wilshire, 16-17.
 Red Tiedown (John Barrymore)—Deluxe, 20-21; Photoplay No. 2, 23-24; La Salle, 25.
 Eternal Grind (Mary Pickford)—Olympus, 27.
 Molly Make Believe (Marguerite Clark)—Deluxe, 16-17.
 The Spider (Pauline Frederick)—Mission, 20.
 My Lady Inoc (Hazel Dawn)—Mission, 18.
 Still Waters (Marguerite Clark)—Mission, 22.
 White Pearl (Marie Doran)—Keystone, 15-18.
 The Crucible (Marguerite Clark)—Brooks, 16.
 The Moment Before (Pauline Frederick)—Deluxe, 27-28.
 The Salsedady (Hazel Dawn)—Georgia, 28; Arlington, 28.
 Out of the Drifts (Marguerite Clark)—Casino, 27.
 Lydia Gilmore (Pauline Frederick)—Navarro, 27.
 White Pearl (Marie Doran)—Arlington, 28.
 Pallas:
 Heart of Paula (Lenore Ulrich)—Olympus, July 20; La Salle, July 21.
 Ben Blair (Dustin Farnum)—Dreamland, 16; Sunbeam, 24; Brooks, 25; Strand, 25-27.
 He Fell in Love With His Wife (Florence Rockwell)—Casino, 20.

Morocco:

Wings and Garcia Grey (Constance Collier)—Georgia, 18; Dreamland, 22.
 Tongues of Men (Constance Collier)—Navarro, 27.
 Pasquale (George Behan)—Empress, 23-30.
 Heart of Paula (Lenore Ulrich)—Olympus, 24.

TRIANGLE PROGRAM

Kay-Bee Productions—Ince and Keystone:
 The Stepping Stone—His Bread and Butter—Olympus, 15.
 The Phantom—Tally's Broadway, 10-16.
 Chirazine's Child—Rough Knight—Apollo, 15; Arlington, 19; Theatrum, 20.
 The alders—By Stork Delivery—Irish, Hollywood, 16.
 Crooked Idol—Crooked Idol—End—Apollo, Hollywood, 15.
 The Beggar of Cawpore—His Bitter Pill—Deluxe, 18-19; Apollo, 22.
 The Waifs—His Wife's Mistake—Photoplay No. 2, 15; Fairland, 20.
 The Target (Robert Brown)—Bijou, 15.
 The Best of Enemies (Keystone)—Liberty, 21-23.
Fine Arts Productions—Fine Arts and Keystone:
 Little Meena's romance—Bathhouse Blunder—Iris, 17.
 The Habit of Happiness—His Last Laugh—Fairland, 17.
 The Price of Power—Love Will Conquer—Sunbeam, 18.
 The Penitents—The Hunt—Apollo, Hollywood, 21.
 The Good Bad Man—A Dash of Courage—Cine's Broadway, 17-23.
 The Little Schoolman—Palace, 15.
 Children in the House—The Lion and the Girl—Deluxe, 22; Apollo, 20.
 Flinging With Fate—Her Marble Heart—Palace, 10-16.
 Sold for Marriage—Bucking Society—Bijou, 15.
 The Flying Torpedo—The Village Blacksmith—Photoplay No. 1, 15.
 Sunshine Dado—The Snow Cure—Deluxe, 15; Olympus, 16; Theatrum, 17; Arlington, 22.
 Stolen Magic—Liberty, 14-16.

UNIVERSAL PROGRAM

The Love Girl—Cine's Broadway, 10-16.
 Tangled Hearts—Fairland, 16.
 Naked Hearts—Savoy, 15.
 The Eye of God—Victoria, 15.
 How Times Do Change—Savoy, 16.
 A Leap Year Tangle—Globe, 16.
 Some Honeycomb—Navarro, 15.
 Sons of Santa—Central, 15.
 The Huntress of Men—Keystone, 10; Globe, 16.
 Their Only Son (Billie Rhodes)—Manchester, 18.
 The Doll Doctor (Violet Messersau)—Manchester, 18; Brooklyn, 22.
 When Leslie Disappeared (Edna Best, George Hampton)—Globe, 20.
 His Brother's Pal (Ben Wilson)—Crescent, 17; Owl, 18; Globe, 21.
 Jeane Dore (Sarah Bernhard)—Strand, 18.
 The Strength of the Weak (Globe)—Globe, 17-19.
 John Nudham's Double (Tyronne Power)—Strand, 17.
 The Great Problem (Violet Messersau)—Butterfly, 20.
 The Spider (Louise Lovell)—Palace, 15.
 A Son of the Immortals (J. W. Kerrigan)—Columbia, 17.
 Naked Hearts (Rupert Julian)—Navarro, 17; La Salle, 20; Keystone, First Street, 22.
 The Eye of God (Tyronne Power)—College, 17-19.
 The Three Godfathers (Harry Carey)—Apollo, 17; Fifth Street, 23.
 The Madcap (De Haven)—Sunbeam—Street, 20; Fifth Street, 21; Central, 22.
 It Happened in Honolulu (Myrtle Gonzales)—Grand, 21-23.
 The Way of the World (Robert Rosworth)—Fairland, 19.
 The Target (Robert Brown)—Bijou, 15.
 Peg O' the Ring No. 3—Victoria, 21; Angelus, 20; Manchester, 27.
 Jackals of a Great City (Carey)—Strand, 21-23.
 Pirates of the Air (Alice Howard)—Grand, 17-19; Picture, 19-20.
 Blind Man's Bluff (Moore, Gail)—College, 20-23.
 The Heart Wrecker (Bunham)—Picture, 17-18.
 A Railroad Bandit (Walsman)—Picture, 18-23.
 The Finer Metal (Wilson, Phillips)—Picture, 17-18.
 Thou Shalt Not Covet (Kathleen Williams)—Fairland, 17.
 The Night Owl (May Robson)—Picture, 15.
 Hanted Woman (Virginia Pearson)—Grand, 16.
 Sherlock Holmes (Wm. Gillette)—La Petite, 17-18.
 Flames of Johannes (Nance O'Neil)—Loretta, 18-20.
 Respect (Anita Stewart)—Apollo, 15; Globe, 19; Jeane, 21.
 Those Who Told (Nance O'Neil)—Alvardo, 16-17.

V-L-S-E PROGRAM

"The Villains of Virginia (Arthur Shipley)—Cine's Broadway, 9-15; Iris, 17.
 A Woman and a Woman (Lillian)—Superba, 17-23.
 That Sort (Warda Howard)—Empress, 10-16.
 Island of Surprise (William Courtney)—Georgia, 18; Rutterby, 18.

NOTES FROM FILMLAND

Rolin Film News

By Jeff Irvine

Alice Rae, formerly with the Fine Arts studio, has joined the Mabel Normand Company. It was only a few months ago that she came from her home in Butte, Mont., and was put on the "extra" list at Fine Arts. Her "bit" made an impression on Director Browning and when he got "The Mummy" scenario in which to star, the great comedian, De Wolf Hopper, he selected Miss Rae to play opposite. Some advance; but then the talent was there.

John Emerson, a Fine Arts director, who recently went east with Mabel Talmadge to direct her at Fort Lee, N. J., is reported to have joined the east coast Fox studio.

Mary Alden, one of the Malesia's prominent actresses, who made her ability known as the muleto in "The Cansman" and as Lady Macduff in "Macbeth," is reported to have become a member of the Fox west coast studio.

George Hill, who did the photography of "Macbeth" for Director General, turned out such a highly artistic and perfect piece of work that when the magnificent picture was shown in communication with the exhibitors and signed him up on a contract for that great service.

Jule Carmen, the 17-year-old ingenue in "Flirting With Fate," and Ruth Darling, who perfectly played the part of the queen of the fairies in "The Children of the House," both Majestic productions, did such excellent work that they are now with the Douglas Fairbanks company and given excellent parts.

Friends of Alma Reuben, formerly with the western Vitaphone and who played the first love of the hero in Douglas Fairbanks in "In Carquinez Woods," are anxiously awaiting the picture which she is making in Los Angeles.

Horace Davies and Harry Rattenbry, formerly of Universal studios, are having a happy time doing comedy at Argyle.

Again we modestly record the fact that Manager Whitting of the Rolin outfit has purchased a new car. He came to the studio in a long black foreign looking thing with white top, barred wire wheels, and he called it a "Twin Twelve" or something like that. Anyway it's a classy machine.

New Series of Children's Pictures "Mother" Lule Warrenton has completed the fourth of the juvenile picture series which she is directing at Universal City. These pictures, to fulfill their mission, must prove to be educational, vocational and entertaining. An unique and much-in-demand series of screen story, the Warrenton juvenile pictures suggest, in addition to regular program use, an untouchable field of popularity, namely, Sunday school, Sunday school and special matinees, which could be specialized in to advantage by picture-theater managers.

Gilbert E. Murdoch, one of the most successful playwrights to turn his attention to writing for the screen, is author of a Person 1915 in which Maud Allen, one of America's greatest dancers, expects to make her debut in silken lines this autumn. A Murdoch comedy, "To Catch a Thief" is being produced by the Universal.

Doris Baker, of "Kid Fame," in the film studios of Los Angeles, will make her Fox debut in an early feature to be made at that company's western studios.

Little Lena Baskette made evident the Universal's wise choice of her by a dancing exhibition given by her at the recent dinner of the Directors' Association at the Alexandria Hotel in Los Angeles.

Betty Harte, widely known for the last several years to the world's screen fans, is seen in support of William Farnum in the Fox feature, "The Man From Blitter Rock."

At Jennings was being summoned outward to "back yonder," meaning Arizona, when a coast film company decided his services were needed in its studio; so Mr. Jennings has consented to forego the summer vacation of the practice of law (and outlay) and remain in the Los Angeles film colony.

Voia Smith is playing the female lead in the more than five-reel feature being produced at Universal City by

Director Robert Leonard. The picture promises to be one of the biggest "big" features made to date by this company.

Edward A. Kaufman, the name to be given screen credit upon the early release of a feature made by a prominent director.

Jackie Saunders will appear in fourteen different characterizations during the filming of "The Grip of Evil." The Grip of Evil will be released by Pathe and nothing so fine has come from Balboa whence only fine things come.

Mignon LeBrun, Official Reader. Mignon LeBrun is a Balboa girl that is just now attracting a lot of attention for her peculiar beauty. She is of French and English parentage and partakes of both styles of beauty. Miss LeBrun is the official reader among the girls at the studio who improve their leisure hours listening to Mignon read good literature.

Robert H. Roach, before becoming a picture maker, was at one time a contractor and engineer. He was a bridge builder and knows something of the concrete and steel work. His knowledge stands him in good stead when he designs settings and so on for Rolin comedies.

Real Realism into the Reels. Babe Daniels is a great little cook, and this week when in the kitchen she played the part of a young bride she cooked some fine hot cakes. The picture was taken in the morning, and when Lonesome Luke arrived late, he wanted to know if he had time to go across the street to eat breakfast, but Director York told him "No." He got his makeup on and sat down at the table and ate breakfast while the camera clicked his actions. This is putting real realism into the reel as well as making time and getting breakfast at the same time. Now Luke wants Babe to start a restaurant in the studio for actors who are late.

Fatty Lampton who weighs some where around 400 avoirdupois, was down town the other night and stopped in front of a drug store to see how his reputation was. He was startled, and exclaimed in surprise: "Oh, Lordy, I'm losing; who should I be. Odeer, Odeer, I've lost four pounds somewhere." And he hustled into the drug store and got a malted milk with

A curious coincidence is connected with the return of Rhea Mitchell to the American Company. The last picture she acted in prior to going to Los Angeles to nurse her sick mother was "The Overcoat." Her first engagement on her return was with Richard Bennett in "The Sable Curse," a comedy by Aaron Hoffman.

Preliminary sketches have been made by Edgar Keller, artist and actor, for another decorative novelty playlet. His playlet, "The Yellow Girl," is to be released by the Vitaphone studio this month. The new picture, it is said, will be Oriental in treatment and give wide latitude for fantastic and artistic handling of decorative motif.

Charles Ray is at present taking the part of a "younger son" role. The only novelty in this is that he will be a young society man who starts out rather of the "old money" type, but who absorbs Americanism and is a shock to his own family and a welcome surprise to his friends. The picture is a comedy with some capital dramatic touches, and it presents this ambitious young actor in a new guise.

"Billy" Taylor, Pallas producer, has neared the end of the feature picture in which George Holt is featured. Director Rolin Sturgeon required him as part of his work, to smoke several cigarettes. George Holt smokes, and it took several days to accustom himself to the taste of the weed enough to keep up an appearance of enjoying the smoke for half a hundred feet or so. As soon as each scene of the sort was over, George would take a bath to his dressing room to sterilize his mouth and rid it of the tobacco taste.

"Sunshine Mary" Anderson is getting quite a reputation as a hostess. A girl friend came down from Seattle for a two weeks' stay, and gained five pounds in that short time. She attributes it to Mary's cooking, and the happy atmosphere about Mary's little California bungalow.

Otto Lederer claims the "dying record"—in fact his record is unique, in that he has died in the second reel almost every three-reel William Vol-

This Film Is Likely to Roar

It seems that Director Hal Roach of Rolin-Pathe funny pictures is always taking big timely topics and converting them into comedies. For this week the company started work on a roaring (honest) picture in an amusing way. Fourteen sticks of dynamite, twenty-seven large cans of black powder, eighty-three fuse caps, and 500 feet of fuse was delivered to the studio and put in the box for safe keeping. Hal Lloyd is preparing burn-ointment by the barrel for the Rolin players.

The other Rolin company is doing a picture-theatre comedy with its players as principals in a big controversy. For this a large number of extras are used as an audience and some very funny situations are woven into the laugh producing story.

Director Hector Roach, before becoming a picture maker, was at one time a contractor and engineer. He was a bridge builder and knows something of the concrete and steel work. His knowledge stands him in good stead when he designs settings and so on for Rolin comedies.

Babe Daniels is a great little cook, and this week when in the kitchen she played the part of a young bride she cooked some fine hot cakes. The picture was taken in the morning, and when Lonesome Luke arrived late, he wanted to know if he had time to go across the street to eat breakfast, but Director York told him "No." He got his makeup on and sat down at the table and ate breakfast while the camera clicked his actions. This is putting real realism into the reel as well as making time and getting breakfast at the same time. Now Luke wants Babe to start a restaurant in the studio for actors who are late.

Fatty Lampton who weighs some where around 400 avoirdupois, was down town the other night and stopped in front of a drug store to see how his reputation was. He was startled, and exclaimed in surprise: "Oh, Lordy, I'm losing; who should I be. Odeer, Odeer, I've lost four pounds somewhere." And he hustled into the drug store and got a malted milk with

Pushing Along The Hollywood Studio Club

It has a small pateau, leather crown, something on the order of a Tommy Atkins' hat. It is fastened beneath the chin with a rubber band, and a saucy feather bobs out from the top. The hat is neither a toque, turban nor tam. In fact, it may be termed a lid without a name. One thing, however, is certain, once seen it will never be forgotten.

Mr. O'Sullivan Assisting Mr. Del Ruth. Mr. Tony O'Sullivan, assistant manager of production at Keystone, is dividing responsibility with Mr. Hampton Del Ruth during Mr. Mack Sennett's trip to New York. Mr. O'Sullivan is one of the pioneers of the motion picture industry, as he was, with Mr. Sennett, assistant with Mr. David Ward Griffith.

Keystone Studio's Distinguished Visitor. Rudolph Block, one of the important factors in the Hearst service and a writer of note, passed several hours at the big Keystone plant Thursday, displaying keen interest in the activities of the film company. Mr. Block is better known to the public as Bruno Lessing, whose Hebrew character stories in the Cosmopolitan magazine are eagerly read.

On leaving the studio, Mr. Block was heard to remark: "I doff my hat to Mack Sennett. He is without a doubt the biggest man in the film industry today."

So impressed was Mr. Block that he expressed a desire to have Mr. Hearst visit the Keystone studio to his forthcoming trip to Los Angeles.

LIVERY SERVICE TO MANY RENDERS RELIABLE AUTO. There is an auto livery service station at the southeast corner of Sixth and Spring streets that is regularly patronized by members of the photoplay profession who know what good service is. Among the constant customers who are pleased to call for "Howard" are Theodore Roberts, Mr. trips.

And there is not an actor or actress on the Orpheum circuit but is named and Mrs. Thomas Melghan, Miss Melghan, whether his services will be required for shopping or for special beard among his regular customers.

Hollywood Studio Club House—Recreation Center for Motion Picture Girls

With the Rent of a Handsome Hand-convendence that amount can buy in quarters Secured, \$10,000 is Now Being Raised for Recreation Center for Motion Picture Girls

It is to be a recreation center, not exclusive for the "extra" girls employed in the motion picture industry. More than a score of them of the Hollywood Studio Club of the present time are enjoying the Y. W. C. A. for the establishment of pleasures and benefits of the gymnasium in Hollywood for the use,nasium set up by the same influences primarily, of the moving picture ac- in Wilcox hall in Hollywood, but a tresses employed in surrounding number are coming to Los Angeles studios. Not only have they subscribed on stated nights and securing the and pledged \$1500 to pay the first advantages of the plunge and gymnasium rent of a beautiful ten-roomnasium in the Y. W. C. A. building, but they are also contributing to the committee in charge of this an acre of land in this high classable undertaking are Mrs. C. H. foothill city, but they are extending Richmond, chairman; Mrs. John T. will maintain aid to the committee of Mead, Mrs. Lowell C. Frost, Mrs. representative women who have start-B. Jones, Mrs. William C. De Mille ed out to raise \$10,000 needed to fullyland Mr. Alfred T. Bartlett. Mrs. Ger-equip the place with every possible tube Griffith is president of the club.

ANNA LUTHER



The Fox Co.'s Only Titled-Haired Lead

Thought she was taking a pleasure trip, one day of leisure last week, when she turned her car into a mountain trail. After two hours or more of scenery, she decided to return, and it was then that she realized she was lost. For several hours she continued to realize this fact, also the additional loss of her car when it was towed to a place of safety. After a period of minutes, a trail, picked at random, led Anna to a hotel and the home trail. Her experience of "How I was Lost in the Mountains" threatens to be an early best seller.

lots of malt in it. He should worry over four pounds out of 400. "Selling Money in the Movies" might be a good title for a side line story on picture making, for Director Roach has saved lots of money, but this week he saved a sum in a novel way. He needed a stone cutter's shop and was going to order a lot of granite rock and hire a couple of malletmen to do the scenes. Happily Babe Daniels was there and suggested that they go across the street where there lies a cemetery, and hire the tomb-maker to do the scenes right in his shop. The deal was made and a real stone cutter in his real shop was used in the scene. Again realism in pictures.

Keystone Comedians

Ex-Champions With Keyettes to Show Bout

Out of the Keystone studio there are several comedians who, at one time or another, aspired to pugilistic honors, some of them were real "headliners." In fact, the present time ex-champions are engaged with Mack Sennett's forces in making the famous "Fight Story" of comedies.

Just now these ex-boxers are coming in handy, for Sennett is producing a play which, while not as yet named, is known under the working title of the "Fight Story."

A fully equipped boxing ring with all the necessary pugilistic paraphernalia forms the setting of a number of the scenes. With the six ex-boxers participating in the fight and with the suggestions which the directors will get from these "old timers" the story will no doubt be one of the most dramatic and proper produced comedies that has ever been turned out by the Keystone company.

The "Fight Story" is a roaring farce, but the scenes in which the fight actually occurs have been arranged in the minutest detail, as it is the intention of Mack Sennett to combine a comedy fight with a real bout.

Charlie Murray's Pills

Charlie Murray objects to participating in many of the scenes which is a marvel. In the new comedy "Pills of Peril" just finished Murray plays the part of a quick witted man who has a deadly enemy. The several of his associates in the production, but Charlie himself escapes their effects.

It was thought to bring about a climax whereby Charlie would at the end of the picture fall a victim to his own "Pills of Peril." He strenuously, however, that Mack Sennett finally ordered a new ending written for the picture.

It was a funny thing, says Murray, "in the hundreds of different roles I have played I've never been called upon to do the 'Evil' act."

"That is one of the nice things about a comedy villain, no matter how much he is generally set away with it alive."

Louise Fazenda is reputed for originality in the manner of dressing her comedy parts.

In "Pills of Peril" she wears a hat in many of the scenes which is a marvel and is said to be the most unique creation in the entire history of millinery. She designs the hat herself, and it is about the wildest and weirdest bit of headgear that one could conceive.

It has a small pateau, leather crown, something on the order of a Tommy Atkins' hat. It is fastened beneath the chin with a rubber band, and a saucy feather bobs out from the top. The hat is neither a toque, turban nor tam. In fact, it may be termed a lid without a name. One thing, however, is certain, once seen it will never be forgotten.

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HIS HAIR GOODS AND MAKEUPS DECEIVE CAMERA

Max Factor, who has been had a wholesale hair store in Pantages theater building, has recently opened a retail shop at 326 South Hill street and is prepared to show a most complete stock of fine hair goods, make-up and toilet articles. He makes a specialty of Leichner's theatrical make-up of every description, and his wigs, beards and moustaches are so artistically made that they cannot be detected by the camera; besides, his prices are really wholesale for retail sale.

Mr. Factor is honored by the patronage of many prominent members of the theatrical profession. He has just supplied all the wigs, beards, make-ups, etc. for the "Jean d'Arc" production put on at the Lasky studio.

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VOL. III, NO. 50. \$2.00 PER YEAR

RUTH ROLAND PLAYS A DUAL ROLE



In "A Matrimonial Martyr," the Pathecolored Gold Rooster Play to be Shown in Los Angeles Soon

Tod Browning's Friends Enjoy 23rd Birthday

Three Hundred Film Folk Assemble at His Reiter Arms Apartments and Make Merry 'Til Early Morn.

Tod Browning, director for the Triangle-Fine Arts Company on July 12th, was tendered a surprise party by his friends in honor of his 23d birthday at the Reiter Arms apartments, Hollywood.

Miss Alice Wilson had charge of the arrangements. Browning was taken to the downtown district for dinner. Soon after the dinner one of the members of the party pleaded a severe headache and they all adjourned to the Reiter Arms, where Browning was met by the 300 guests who were invited to the affair, including notable film people from the various studios in the motion picture colony. Charles Murray, the Keystone comedian, acted as master of ceremonies, and welcomed Browning home with a traditional Keystone bit of comedy, including a kick in the chest, which non-plussed Browning for a suitable reply because of lack of breath.

A buffet luncheon was served in the ballroom, and the evening was spent in dancing.

Included among the guests were Mr. and Mrs. Edward Dillon, Chet Withey, Mabel Normand, Fay Tincher, Dorothy Gish, Robert Harron, Wallace Reid, Dorothy Davenport, Mr. and Mrs. Lloyd Ingraham, J. C. Epping, Ruth Stonehouse, Mr. and Mrs. W. C. Cahanne, Bessie Love, Mac and Marguerite Marsh, Mrs. Marsh, Mary H. O'Connor, Hettie Gray Baker, Constance Talmadge, Mr. and Mrs. Elmer Clifton, Mr. and Mrs. Walter Long, Bernard McConville, Roy Somerville, Mr. and Mrs. Tom Wilson, and others. Hettie Gray Baker, of the scenario department of the Fine Arts Company, celebrated her birthday at the same time.

Eddie Dillon presented Browning with a sponge cake containing twenty-three red peppermint candles, arranged so as to form the victim's initials.

WM. C. DOWLAN DIRECTED "YOUTH'S ENDURING CHARM"
At the American Film studio, Director William C. Dowlan has completed a beautiful story, "Youth's Enduring Charm," featuring a well-chosen star for such a title—Mary Miles Minter. As Mary, the little orphan heroine in this production, Miss Minter was cast for one of the most appealing and sympathetic roles she has ever undertaken in her successful career.

Mr. Dowlan is now producing another feature for the American, entitled "The Light."

Jules Verne's Tale Soon on the Screen

Work on "Twenty Thousand Leagues Under the Sea" by Universal Took Over a Year.

During the past few days rapid progress has been made at Universal City with the filming of unusually interesting and especially colorful scenes of the mammoth spectacular production, "Twenty Thousand Leagues Under the Sea," directed by Stuart Paton. This photoplay, the scenario of which is an elaborate romantic adaptation of Jules Verne's novels, has been occupying the attention of Director Paton and his assistant, Martin Murphy, for more than a year, most of which time has been passed in the West Indies, where the wonderful submarine scenes were taken in those tropical waters, and during which time the company of one hundred people had many thrilling adventures.

Magnificent sets have been used at Universal City for the Oriental scenes. The Hindu city erected by Technical Director Barter has been renowned the most gorgeous that has yet been in motion pictures. In the streets of this city thrilling scenes have been filmed at night of the fighting between the rebellious Sepoys and the British troops, several thousand people participating in the conflict.

In this huge production, Miss Jane Gail plays the leading role, with Allen J. Holubar opposite. Other important parts are in the hands of Matt Moore, Joseph Gerrard, Louis Alexander, William Welsh, Hector Sarno and Walter Belasco.

FRED PALMER WITH VOGUE
Fred Palmer has been engaged as managing editor of the scenario department of the Vogue Film company. Mr. Palmer is organizing a staff of trained writers of comedies and will also give careful consideration to all stories submitted by outside writers.

MOTION PICTURES WILL BE A CIVIC INSTITUTION

Is the Judgment of Sir Herbert Tree, Who Is More Enthusiastic Than Ever Over His Screen Work.

Glowing with the wonderful success that he had in New York at the production of Shakespeare's plays at the recent centenary, Sir Herbert Beerbohm Tree, eminent stage and screen actor, said he was more enthusiastic than ever over motion pictures.

In his judgment, the motion pictures are a tremendous educational force in civilization and they are getting better every time. This must necessarily be so, he declares, because with the advance of education in pictures we will have to raise to higher levels and endeavor.

Continuing his interesting views, Sir Herbert says:

LOS ANGELES MAN VICE-PRESIDENT OF N. M. P. E. L.

As the culminating event of a most momentous meeting of exhibitors and other representatives in Chicago of the motion picture industry, Lee A. Ochs, of New York City, was unanimously elected President of the National Motion Picture Exhibitors' League of America. The National Motion Picture Association received the ratification of the exhibitors sitting in convention, and many plans were formulated for the battle against censorship and kindred evils which threaten the industry. Other officers who were elected were: First Vice-President—Judge A. P. Tugwell, of Los Angeles. Second Vice-President—William Isenherf, Mississippi. Secretary—William J. Sweeney, Illinois. Treasurer—Peter J. Joup, Michigan.

Theda Bara's Defense

Very much has been written concerning Theda Bara and her "Vampire" parts which she has been playing, but probably her most interesting of all are the sentiments coming directly from her pen.

As the result of protests made to the officials of Cincinnati by ministers of that city against the showing of one of her pictures, "The Serpent," and the attempt to have the picture barred from Cincinnati theaters, on the grounds that certain parts ordered eliminated by the state censor board had been allowed to remain, Miss Bara, who is a former Cincinnati girl, sent the following letter to Mayor Puchta of Cincinnati:

"I cannot conceive why my appearance in pictures in the Cincinnati theater could give ground or cause for the protests that are being published in dispatches from Cincinnati. I cannot analyze or understand the purpose of those who seek to attach stigma to my name because of the work I have done in 'The Serpent' and other of Mr. Fox's pictures which have been exhibited in Cincinnati. Quite the contrary.

"Every mother, every minister, every sane person with the well-being of the younger element at heart owes me some gratitude for what I have accomplished through these pictures. Every picture in which I have appeared has a clear and understandable moral. The ministers of your city have a clear and definite aim and purpose in their work and achieve much. Mr. William Fox, I believe, may be said to feel that his missions call for a certain type of ministerial vigor, but the results he accomplishes cannot be shown and avoided, presents an inconsistency which I am unable to fathom. In writing to you, my dear Mayor, I seek to provoke argument not to contribute to any existing antagonism, but I do insist that my pictures shown in Cincinnati as well as throughout the civilized world, are misunderstood and wrongly interpreted by some reform agency of your city."

"I have just as definite a place, just as high a mission in pictures, as the best of your vaudeville acts and the most beloved of your local ministers. Through the silent but expressive medium of the motion picture I am saving hundreds of girls from social degradation and wrong-doing. I believe I am showing time and again the happiness, the misery which falls to the lot of men transgressors, and the contempt and hatred which such people inspire in good society and among the well-behaved people of the world."

"I am writing you this because I feel sure you cannot know and realize these things, and to show that there are at least two viewpoints on all subjects, and this subject in particular—your viewpoint and my own. Is mine not so broad as yours?"

"Faithfully yours,
(Signed) "THEDA BARA."

Will Soon be Seen in "Idle Wives"



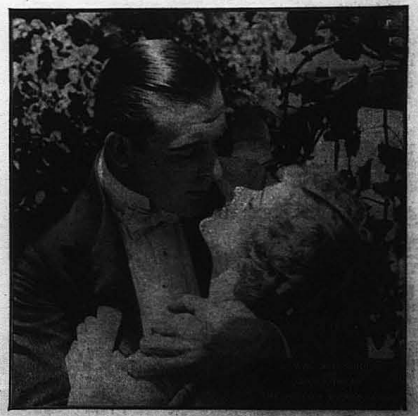
ROY FERNANDEZ

The Connecticut-born Apollo, who was awarded the title of the "handsomest man in America" by a committee of competent judges and engaged by the Universal Film Manufacturing company in Southern California, is in the midst of his motion picture activities at Universal City. It required but a few trials on "bits" for the directors of this great central picturization plant to "size up" the young man as being the most perfect type for juvenile leads of the highest order and also that he possessed natural dramatic instinct forecasting a brilliant future in the profession. The third week finds him cast in a Smalley feature entitled "Idle Wives," wherein he is presented as the son in a wealthy family. He is too virile to lead a pampered life—he loves all sorts of manly outdoor sport—as well as youthful pranks—and with a sister of like temperament he causes his aristocratic relatives no end of shocks. There is a prediction that Mr. Fernandez is going to "make" this picture.

Denishawn Deserted for Berkely Pageant

Ruth St. Denis and Ted Shawn, masters of the art and poetry of dancing and heads of the world-famous school "Denishawn" in this city, leave for Berkeley, Calif., tonight in advance of their company with whom they will stage the pageant at the University of California July 29. Thirty artists will follow the early part of the week, and this number will be augmented by ninety added from among the most accomplished terpischorean talent around the Bay city to make up the ensemble of natives of the Nile, to move in harmony with the strains of a forty-piece orchestra.

Not only is this dance and pageant the most elaborate affair ever undertaken in this country, but Miss St. Denis and Mr. Shawn have been conferred a distinction in being chosen from the entire world of their class of talent to develop the theme, and the first of dancers to stage an attraction of this nature at the University.



At the Woodley Next Week

THE BEAST PRODUCTION
Scene from "The Beast"—at Miller's Next Week

PICKED UP AROUND THE "LOTS"

William F. Russell began the production this week at the American studios at Santa Barbara of a feature written by Clarke Irving, Los Angeles representative of the Moving Picture World. Edward A. Kaufman, a scenario writer of note, was secured to supply the comedy.

Adelaide Woods has been re-engaged by the Morosco Company for a big part in a feature under the direction of Scott Sydney. "The Conflict" is the name of this newest picture and the company has gone to Big Bear Lake for a week of scene taking.

William J. Tedmarsh, upon the completion of "The Secret of the Submarine" serial, was immediately cast for another Japanese characterization in an American Film Company feature.

Betty Hart, whose current screen appearance is opposite William Farnum in the Fox picture "The Man From Bitter Root" will probably return East to accept an engagement offer made her by an Eastern feature firm. Miss Hart's two years of work with the Famous Players company of New York were responsible for the meritorious place she occupies today in the film world.

Vola Smith, playing the female lead in the Universal's big feature, "The Eagle Wings," under the direction of Robert Leonard, has gone to Sacramento with the latter's company for the making of scenes at the capital, San Francisco, and other northern cities will also be used as camera material for this ambitious company before its return.

Carol Holloway, who played the lead in the American company's "Beauty Pictures" for the last year, has moved into a bungalow in the Los Angeles film colony and the prospects are that she will remain in this portion of the picture world for some time.

Charles Gunn, who has been kept busy at Universal City for a number of months, is enjoying a brief visit with his mother in Fruitvale. Mr. Gunn went into the northern part of the state this week with Robert Leonard's company, in which he is playing the leading heavy role.

Gilbert E. Murdoch, for years a writer of dramatic stage sketches and for the past year author of a number of dramatic photoplays, experimented with writing a comedy one recent day and was encouraged upon its immediate return.

Horsley Studio News

By Carlyle R. Robinson
Under direction of Robert Broadwell, work of filming the Century drama, progressed rapidly this week and without mishap to the four hundred or more men who engaged in a number of the battle scenes. Crane Wilbur, the author of the drama, is said to be doing the best work of his career. Battle scenes filmed in the suburbs of Los Angeles will be together with those of actual conflict between United States troops and Mexicans.

"The Trap," a western drama in which William Clifford appears as the star was completed this week under the direction of Alvin J. Neitz. The methods employed in trapping wild animals are introduced, to famous Bostwick pumas being used, making this picture unusual and interesting. The story is from the pen of Theodore Harris.

As Diana Williams, society favorite, in support of Crane Wilbur in "Somewhere in Mexico," Mae Gaston will be seen in the most important part she has been assigned since joining the Horsley forces. Miss Gaston will be prominent throughout the five reels, and to her charming personality she will add a number of exquisite gowns which she has made especially for this production.

Margaret Gibson, the little Horsley star, returned to the studio late this week after having spent two weeks in the mountains. She will shortly continue her activities before the camera.

"Jerry and the Counterfeiters" is the title of the latest Cup Comedy, starring George Ovey, completed under the direction of Milton H. Farnhey. Ovey, as Jerry, accidentally comes in contact with a band of currency floaters and what he does to

dispute purchase by the Universal to devote more time to the writing of pictures in a comedy vein. Since then two more of his comedies have found homes in West Coast studios.

Doris Baker, the nine-year-old Los Angeles girl, who played the role in the Kolb and Dill feature "Glory," received enthusiastic praise from all representatives of the critical press, has been engaged by A. Carlos of the Fox Company for a part in a picture now under way at its new studios.

Nell Shipman, in her brief vacation from completion of the Fox feature "Through the Wall" and the beginning of her engagement with the Fox Company, has spent the biggest part of this time in her best beloved pastime—swimming. Her daily long swims in the ocean brought her the last week the offer of instruction at one of the beach swimming pools.

"George Marrion, who for six months was a prop man at the Horsley, is now head prop man at the Vitaphone studios.

Albert Russell, who is assisting A. W. Rice in the making of Universal pictures up at Little Bear Lake, was one of the head prop men who went without sleep for forty-eight hours last week during the fighting of a forest fire up in the Little Bear region. When the fire was finally mastered, the whole company declared a twenty-four hours sleep coming to them.

Mary Alden, one of the useful and always qualified actresses at Fox Studios, has gone east to join the Fine Arts.

Anna Luther, leading woman of the Fox high-class comedy company, is enjoying the distinction of a three-weeks' run in Broadway picture theaters. Last week the Sells Company offered a re-issue of a three-reel picture starring Miss Luther. This week she appears in the Keystone Company's presentation of her last picture with them entitled "Bath-Tub Perils." And next week she makes her debut in a Fox feature entitled "The Beast." From now on, however, Miss Luther will be heralded in the Fox comedienne in a series of two-reel pictures.

Miss Marie Gunn of "Sunset" fame, speaking in "A Crown of Glory" sense, visited the beach, went to sleep and permitted her ankles to protrude beyond the limits of the shade cast by a romantic drama, the scene of the sheets of enforced rest between the sheets.

make himself wealthy furnishes a thousand feet of screens.

George Ovey had a rest of four days last week following an operation on his left eye. It was the first "dull" spell spent by the comedian since he unpacked his trunk more than a year ago at the Horsley plant.

The first of a series of two reel dramas, "The King of Make-Believe," starring Crane Wilbur, was shown in a local theatre last week, booked for three days. So popular was the offering that the theatre held the piece over this week and it is drawing the largest crowds the house has experienced. It is a romantic drama, the scene produced under the direction of Robert Broadwell. "The Fool's Game" for her Good Name and "The Spite Husband" are other short subjects in which Mr. Wilbur will be seen shortly. Mr. Wilbur is the author of each.



WILLIAM BE SEEN IN "WHISPERING SMITH"

There's a Greater Need Than Money to Make Good Films

Brains and Business Ability Are Needed in Industry, Says H. M. Horkheimer—Producer Must Cater to the Masses—Ten-Cent Play-House Is Backbone of the Business.

"It takes more than money to make acceptable films," said H. M. Horkheimer, president and general manager of the Balboa Company of Long Beach, Cal. "Owing to the unsettled condition of the film industry, the air is full of stories about all sorts of combinations, capitalized at fabulous sums.

"There's a general recognition of the fact that something's wrong with the business, and those who would cure the trouble seem to believe the cure can be effected, can be done by pumping in more money. In the street-phase of the film industry, 'All wrong' is the word.

"The picture business was founded and developed by men of small means," Mr. Horkheimer continues. "Their principal asset was resourcefulness. And that same quality is necessary today, to continue the for-

see a feature once a week or several times a month. But those who drop in on a show several times a week or even more. It's the people who spend the nickels and dimes who have created the big demand for silent drama and their steady demand is what has made the film industry the fifth largest business today.

"If a degree of chaos and uncertainty now exists in the picture producing world, it is my belief that it is due to the fact that the live and ten-cent trade has been overlooked by so many producers. They are mistakenly reaching out for 'class,' and forgetting the mass whose patronage established the business. I am not decrying the ideals of those who would elevate picture standards. There is work for them, but they must not overlook the fact that the strength of the motion picture's appeal is its democracy.

Fox Studios

By Reed Heustis

Otis Turner Joins Fox
Otis Turner, "Grand Old Man" of the photoplay world, whose scintillating mind has offered pleasure, entertainment and educational values to millions of theatergoers, has joined the forces of the William Fox Corporation and hereafter his stories will filter across the screen under the Fox banner.

Mr. Turner is a genius—a genius so mixed with the milk of human kindness that actors the country over have fixed upon him the title which in itself is a decoration, "The Grand Old Man." Mr. Turner will start work immediately upon a big feature picture with George Walsh in the leading role. Who will have the lead in the feminine end of the production has not yet been determined.

The first picture will be the dramatization of a well known book and will offer Mr. Walsh unbounded opportunity for real art.

William Farnum's Last Picture
Oscar C. Apfel, Fox director, has begun work on his new story, the last story in which William Farnum will appear on the coast. The story is by Henry Christian, a Warner Bros. Los Angeles newspaper man, and the cast will be a notable one.

William Farnum, of course, will have the star role, with Nell Shipman playing opposite him. Gladys Brockwell, Mabel Normand and Eleanor Crowe will be the other principals of the women. The rest of the cast will include: William H. Cagney, Albert J. A. Barrows, Henry J. Herbert, and a number of minor characters.

Rest Sunday, Beat Up Monday
Hank Mann, the comedian, who is working with the Fox corporation, under the direction of that sparkling genius of fun Charles Parrott, mused up himself and a stage setting to unbelievable extent on Saturday. And between gasps he was consoled by Carmen Phillips at his elbow who said: "Never mind, Hank, tomorrow's Sunday! You can rest up."

"Yes," wailed Hank. "Rest up Sunday to get beat up Monday."

Mr. A. Carlos, general representative of the Fox Corporation, to whose efforts are due the acquisition of the very wonderful studio in Hollywood, puts in sixteen hours a day at work. What with getting the details of studio work into smooth running condition, helping to select the casts and the numerous companies sixteen hours a day are all too short hours. He calls it a day only with reluctance. And this doing is offered a valuable hint as to the way to get ahead: "Forget there is such a thing as a

clock, save for keeping engagements," says Mr. Carlos.

Reinforcements for the Fox brand of comedy offerings. This time it is a company which will re-introduce Anna Luther under the Fox banner in burlesque roles. The company is a notable one including as it does, Frank Alexander, Harry M. O'Connor, Lee Morris, Earl Rooney, "Bill" Hauber, Belle Bennett and Anna Luther. Alfredo Gondoli will be cameraman, with Mr. Peebles as assistant.

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In addition to this, D. W. Griffith used the school for a week for general dance and movement instruction.

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MAE GASTON, THE GIRL WITH A MILLION SMILES



Supporting Crane Wilbur in the Horsley-Mutual Masterpiece, "The Wasted Years"

Signal Management Cements Friendships

Mr. and Mrs. McGowan Give Going-Away Party to Co-Workers on Eve of Northern Trip.

In view of the approaching trip away from the Los Angeles studios of the Signal Film corporation, Director General J. P. McGowan and Helen Holmes (Mrs. McGowan) held a "hard times" farewell party at their home on Pasadena avenue, on Saturday evening of week. Nearly one hundred guests were present and among them were numbered many of the best known residents of the city's photoplay colony.

A five-piece orchestra furnished the music for dancing which lasted until a late hour. At midnight an elaborate buffet luncheon was served and later prizes were given to the guests for the character and detail of their make-up. The entire company of players in the Helen Holmes contingent will leave Los Angeles during the ensuing week for Eureka for a stay of six or eight weeks making exterior scenes in the production of several forthcoming Signal-Mutual releases, titles for which have not thus far been announced.

Mr. Balshofer's Company Making Metro Pictures

Fred J. Balshofer, president of the York Film corporation, producers for the Metro program of Harold-Lockwood-May Allison features, has established himself and company at 1323 Gordon street, this city, and is filming "Mister 44," from the novel by E. J. Rath.

The principal people in the little colony added to the growing Capital of Filmdom, besides those already men-

The Screen Makes Art in Perpetuity

The history of the stage from this time forward will be written on the screen, is the unqualified statement made by Alla Nazimova, the Russian actress, who this week signed a contract to pose for a screen version of her successful one-act playlet "War Brides," which she has been presenting on big time.

"Moving picture films will be to the players what books, statuary and paintings are to other artists. The singers have the music machine, and now the theater has the film. Henceforth no art will be lost to future generations through the death of the artist."

tioned, include Mrs. Allison, mother of Miss Allison; Director Henry Otto and his assistant, Bennett Moulter; Lester Caneco-leads and heaves; Antonio Gaudin, cameraman; Abraham Cantor, assistant to Mr. Balshofer; and Ben H. Grimm, in charge of publicity.

"RIVER OF ROMANCE" STARS TO RECEIVE AT SYMPHONY

Harold Lockwood and May Allison co-starring in "The River of Romance," a Metro-York production at the Symphony this week, will, some evening during the week, be present in person to greet their many admirers. Manager Dubois and Mrs. Dubois have plans completed to make the occasion a delightful social affair.

Director Eason Returns

Reeves Eason has returned to Balboa after a vacation of six weeks and began directing a new company in a new Balboagraph July 17.

Studio Club Girls Inspect New Quarters

The Hollywood Studio Club members on last Friday visited for the first time their new clubhouse being established by the Young Women's Christian Association in the Twist Place on Carlos, near Gower street. Inspection of the house and grounds, hot supper at twenty cents each, a short program and the usual period for drama study all had their part in the plan and participated in by nearly a hundred enthusiastic girls.

For days prior the Hollywood committee, consisting of Mrs. Charles H. Richmond, Mrs. William De. Mille, Mrs. Lowell C. Frost, Mrs. William T. Mead, and Mrs. Alfred Bartlett, were busy selecting hangings and chairs for the living room, making cushions and covering couches, all in readiness for the girls' first visit. Those who were present suggested the location of the room to be used for sewing, rest, study, writing and reading. The basement and the attic came in for their share of visitation, too, for the one holds possibilities of a stage for amateur theatricals and the other shower baths—when the necessary funds are provided.

Denis-Shawn Pageant Here on August 12th

Following the production of the pageant "The Life and After Life of India, Greece and Egypt," which Ruth St. Denis, assisted by Ted Shawn, one hundred dancers and a symphony orchestra of forty, is giving at the Greek Theatre, Berkeley, today, the pageant will be repeated at San Diego on August 5th, and on August 12th it will be given for the benefit of the Seventh Regiment Mess Fund at the beautiful two million dollar Exposition Park in Los Angeles.

Brother-Sister Marriage in Arizona Is Already Feature in a Photoplay

The discovery in Arizona of the marriage between brother and sister contains many vital points which are embodied in a seven-chapter feature being completed by the Roberts Film Manufacturing company at its studio, Santa Paula, Calif., according to a letter received by Photoplayers Weekly from Willis L. Roberts, president and general manager.

This announcement is made for the company's protection throughout the trade. So "a word to the wise is sufficient."

"Shell 43!" an Ince, Intensely Interesting

Forbidding Mystery Drama Brings Out Best Dramatic Talent in H. B. Warner and Enid Markay

What is expected to prove one of the most unusual photodramas seen in months will be offered soon, when Thomas H. Ince presents H. B. Warner and Enid Markay in "Shell 43," a Triangle play by C. Gardner Sullivan. It constitutes the initial appearance together of these two popular stars and is said to be a most fitting vehicle for them.

"Shell 43" is a unique narrative of cunning in the European war. It concerns the adventures of a young man and mystery who possesses papers which prove him to be the correspondent of a big American newspaper, others establishing him as a German secret service agent and still others vouching for his commission as a lieutenant in the English army. The secret of his mission is not divulged until the last scene, when the veil of mystery enshrouding his identity is lifted.

Warner, of course, has the role of this human enigma, and he is declared to have contributed an ingratiating performance. His naturally stately physique and graceful carriage helped him materially in rendering a remarkably realistic interpretation of the difficult part.

Warner shares honors with Warner in the role of Adrienne von Altman, daughter of a baroness, and is her presence too forms the romantic element in the play. Her brunette beauty is said to be set off in bold contrast to the fair-complected Warner.

Members of the supporting cast include Margaret Thompson, Jack Gilbert, George Fisher, Louise Brownell, J. P. Lockney and Charles K. French. The production was directed by Reginald Barker and photographed by Charles Kauffman, with art direction by Robert Brunton.



Reception and Dance to Big U. New Comers

The directors, actors and actresses, who recently reached Universal City from the eastern studios of the company, have been tendered a reception and dance by the leading players at the Big U plant. The function will take place in the ballroom of the Ebell Club, Los Angeles, on Saturday night, August 5. A number of the leading players from the other studios will be among the guests of honor, in order that the newly arrived Universals may become better acquainted with the filmologists of the Pacific Coast studios.

The committee in charge of the affair consists of Myrtle Gonzalez, Lois Weber, Marie Walcamp, Cleo Madison, Herbert Rawlinson, Lon Chaney and Jack Holt.

Entertains Photoplayers Worth \$1,000,000 a Year

E. A. Featherstone Host to a Congenial and Talented Party from the Triangle-Ince Studios—It was a Trip to Catalina Island on His Sea-Going Launch "Edna" Long to be Remembered

"The Million-dollar Outing" is what players in the local colony are calling the trip made to Catalina Island last Monday by the aggregation of stars and directors from the Thomas H. Ince studios at Culver City.

The trip, which has gone down in history at the plant as one of the most joyous vacations ever enjoyed by the Ince folk, was made possible through the courtesy of E. A. Featherstone, the well-known motor-accessory dealer and clubman, who, as host, took the celebrities aboard his luxurious cruiser, "Edna."

Those who were Mr. Featherstone's guests are Louise Glum, Enid Markay, Clara Williams, Dorothy Dalton, Margery Wilson, Margaret Thompson, William S. Hart, William Desmond, Charles Ray, Directors Reginald Barker, Walter Edwards, Raymond B. West, Business Manager E. H. Allen, Superintendent of Production David M. Hartford, Publicity Manager Kenney A. O'Hara and Cameraman J. D. Jennings and Fred Betz. The party derived its name, "The Million-dollar Outing," from the fact that the aggregate annual income of its members approximates a million dollars.

A FEW SHOTS TAKE 'EM WITH A SMILE

BY BILL STINGER

Thomas Dixon only got part of the harvest from "The Glansman," but he proposes to get it all from the "Fall of a Nation." We are of the opinion that he will find that the name D. W. Griffith on a picture as producer is worth a lot at the box office.

Charles Chaplin will have to invent some new "monkey shines." He has the real thing to compete with in Napoleon and Sally, the E. and R. star monks.

Ben Turpin, the man with the rubber neck, is now funny man with the Vogue company.

When will directors learn to boil down the court scenes?

Mabel Normand will essay a difficult jump when she takes the leap from slap-stick comedy to drama. Mabel is nimble, though, and we predict that she'll make it without breaking her popularity. Watch for her first production from her own studio.

Lately a great many moving picture people around Los Angeles have been operated on for appendicitis. Who says the picture business doesn't pay?

The other day I attended a theater at which they showed George Ovey in a Cub comedy. It was clean-full of good situations, some of them, and, what is the greatest test, it pleased a large audience so that they gave it a good hand.

Dwindling profits sometimes bring on talk of mergers.

Trust astute D. W. Griffith to whet the public's appetite. He has been anxious to see the "Mother and the Law." We suggest that he give it a new title, however, and save us from repetition of the old mother-in-law joke.

Some actors twist their faces around to the backs of their necks or shake like they had a bad case of the old fashioned "aggy" chills and fondly think they are expressing great emotion. You have to feel emotion within the soul before you can express it on the face.

Paramount is releasing some unusually good travel pictures.

It strikes me that "Civilization" just missed being a great picture. It shows flashes of genius, but as a whole it is not quite convincingly sincere. Just shade too much of an effort to do the big thing. The weakest point is the introduction of the Christ. The story is not strong enough to warrant this. Too many flashes to the mothers of men also; so many that the scene finally lost the punch.

We have been saying for the last three years that it is the story that counts—the business, as they say, of present gray matter. Some producers are seemingly just waking up to this fact. Any company which tolerates directors as staff writers, who read other people's scenarios and absorb the ideas in the same, is riding to a fall. Wise producers will give every encouragement and protection to the writer, known or unknown.

Once in a great while a real genius is born. Millions of ordinary souls take form and make the rounds of life while perhaps one or two great souls work out their human destiny leaving an impression on the thought and life of the world for all time. Now, maybe, you think that I am indulging in language, but, when I come to write of little Lena Baskette I feel that no expression is too extravagant. She is a rare genius—a master personality. Watch her. Remember what I say. She is destined to be one of the greatest artists. Even now, at nine years of age, she is flashing with dramatic fire and power. She has form and feature but above all the soul of a genius. A perfect master of moods she can live any character at a moment's notice. As an inspirational dancer she is already in the front rank. Favorite child or Fortune, what others strive and study for is hers by divine gift. She is now under contract with the Universal company. Watch Lena Baskette, for some day her star will shine with the brightest.

If you think my picture dope is rotten or raise your classic eyebrows and remark, who is he and what does he know about the business? Just remember that I am only expressing my opinion and you can take them for what they are worth.



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PICKED UP AROUND THE LOTS

Decisions at the last moment have disappointed Grace Curren, Francis Ford and their company in their hopes of going to Honolulu to film a tropical picture, with the conclusion of the "Big O" The Ring series. Instead, the pressure of demands from exhibitors for more of their work has been so great that the company have been forced to "stay on the job" near Los Angeles, to continue output of film without the loss of time occasioned by a sea voyage.

William D Taylor, the director whose recent Morocco and Pallas

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JAMES YOUNG



Now Directing Marie Doro at Lasky Studio

photoplays have created such favorable comment, is directing Vivian Martin as his new star. The story is a southern one, some period "Belo the Wolf." A specially selected cast is supporting Miss Martin.

John M. Young, proprietor of the Apollo Theatre of Hollywood, has donated the theatre for one night in each month for the benefit of the Hollywood Studio Women's Branch of the Y.W.C.A. The second of the benefit performances will be held on the evening of August 3.

Mary Pickford as "Hilda from Holland," billed for the Woodley week beginning July 31, will be doubly welcomed by her admirers for it has been over three months since she has been seen in a new play.

George Melford, Lasky director, has been forced to protect himself with a pair of smoked glasses against the dazzling glances. Fannie Ward has brought from New York Melford says Miss Ward's array of costumes gives the Lasky studio a splendor too great for the bare eye. He is directing her in a five-reel story drama, "Each Pearl a Tear," from a scenario by Mrs. H. C. DeMille. Supporting Miss Ward are Jack Dean, Charles Clara and Jack Weigel.

The Clara Kimball Young Film corporation has purchased the rights to "The Foolish Virgin," by Thomas Dixon, author of "The Birth of a Nation."

Director Oscar C. Apfel, of the Fox studio, and Johnny Meighan, his right bower, are happy. Mr. Apfel is rejoicing because he has dug his second crop of potatoes off the Apfel acreage in Hollywood and has had his second taste of County Gentlemen. Moreover, the tomatoes are red and ripe, the beets juicy and red and in a word the Apfel agricultural efforts have proven their value. Johnny Meighan is happy because the "boss" is happy.

Doris Schroeder Enjoying Vacation

Through the discontinuance of the scenario and publicity departments at the Viagraph western studios here, the highly efficient young woman, Miss Doris Schroeder, who for six years has rendered exceptional service without a rest, is now enjoying a well-earned, though forced vacation drinking in the invigorating saline air at one of the beaches. Such talent as is possessed by the gifted Miss Schroeder as a scenario editor and expert continuity writer, we predict, will not long be idle in these days when the producers who know their business are paying well for brains. However, it might be well to send out a word of warning. This freedom she is enjoying may end in her free-lancing her own stories, then no one will get her on their staff.

We Mixed Up the Betty's

It is Betty Schade who plays opposite William Farnum in the Fox production of "The Man from Bitter Root," not Betty Hart. A slip of the typewriter through the same given names of these two excellent screen artists caused the error in these columns last week.

Between Betty Hart's liking for the West and her ambition to do things in the East, this film-land girl wishes somebody would decide for her the momentous question of going east to accept the offer of an engagement wired her last week. She will probably return to New York and renew a former affiliation with a big feature company there.

Directress Lule Warrenton spent last week with the Universal juke company at Balboa, making the one-

reel fairy picture "Sea Foam," written by Helen Jonas, daughter of M. G. Jonas, publicity chief of Universal City.

Al Jennings has gone into retirement with one of Universal City's staff writers, and at the end of another week they will emerge with the completed continuity on a big feature story written by Mr. Jennings.

Eve Unsel, upon her return to New York, began immediate work upon a Lasky script and by her completion of it several days later established a record for speed and accuracy.

William J. Tedmarsh, expert at characterizations and gardening, has been appealed to for lessons in the latter art by Mary Miles Minter. Mr. Tedmarsh is taking laudable pride in the progress of his little pupil.

Record of Achievement

By a Woman with Ideas

The "somewhat different" publicity methods, coupled with personal representation, is doing excellent service for the limited number of players represented by Mabel Condon.

When the Biograph company closed, Vada Smith asked Miss Condon to look after her affairs, and inside of a week she was supporting Carter De Haven and now in starring in a special story under Robert Leonard's direction.

Anna Luther, who previously had business associations with Miss Condon in New York, consulted with her upon leaving the Keystone, and two days later closed a contract with the Fox company.

Adelaide Woods is back again with the Morosco company, and Albert Russell is promised his own company on the Universal lot.

When doing the publicity for the Palo Alto company some time ago, Miss Condon discovered Lena Basette, another film career for her, and undertook a special line of publicity which led to a six-year contract with the Universal.

Dorrie Baker is being cared for at the Fox studios with two definite contracts in sight.

Carol Holloway and Betty Hart are each considering two separate engagements, and Jack Sherrill has been placed back with the Frohman Amusement company.

Co-operation with the various exchanges throughout the country is one of the most valuable kinds of publicity when a star becomes popular enough to increase the sale of prints. For "God's Country and the Woman," Miss Condon did special work with the V.L.S. exchanges and managers.

William Russell has received such excellent publicity during the last year that Miss Condon has already received some splendid offers for him, but it all likelihood he will renew his contract with the American Film company at Santa Barbara, where he has become a very valuable asset.

Of the many people of Miss Condon's special list there are but two open for engagement, viz. Carol Holloway and Betty Hart—both excellent leading women.

Dudley W. Robinson Would Go to Senate

Dudley W. Robinson, a member of the law firm of Cates and Robinson, who are the attorneys for Photoplayers Weekly, has been induced by his thousands of friends throughout Southern California to become a candidate for the nomination for the California state senate, in the Thirty-fifth senatorial district.

Mr. Robinson enters the race on the straight Republican ticket, with which party he has been affiliated from the day he cast his first vote. For four years Mr. Robinson was prominent in the public eye of Los Angeles and the state while he was assistant United States district attorney during the Taft administration.

While serving the government Mr. Robinson was known as a fearless prosecutor and he was highly praised for his efforts at the expiration of his term of office. He has been in private practice ever since.

The candidate is deeply interested in the great moving picture industry, and in this time of censorship agitation a representative of his caliber at Sacramento would mean much in support of those interests.

Mr. Robinson understands perfectly the needs of his district and in the event of his election he would serve the people in the same manner as he would his own personal interests. He is in his thirty-fourth year, was born at Washington, D. C., and came to California close to ten years ago. He is a resident of Los Angeles where he lives with his wife and daughter. He is a brother of Carlyle R. Robinson, manager of publicity at the David Horsley motion picture studios.

WILLIAM G. COLVIN

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Keystone Studio

By Frank H. Buck

Unholz Benefit Big Success

The benefit at Vernon for the widow of Rudy Unholz, ex-prizefighter, and actor at the Mack Sennett-Keystone studios, netted between \$900 and \$1,000. When Mrs. Unholz was introduced by Charlie Murray under whose direction the benefit was

Keystone Fritz, like his companion Finnegan, is out again, but he still wears his broken arm in a sling. With the breaking of his arm, Fritz tallies his 9,876,791st injury since joining the forces at the Mack Sennett-Keystone studios in 1913.

been injured more than any other man playing in pictures. No stunt has yet been conceived that would feaze him despite the danger. It is the general boast around the studios that he is afraid of nothing or nobody, except his wife.

Harry Williams, song writer and director, is said to be one of the few Americans of Irish extraction to be born in Minnesota. For thirty-seven years he has been trying to live it down.

Arvid Gillstrom, director, has returned from a vacation spent at trout fishing in Napa county.

• • •

Louise Dons Uniform

Louise Fazenda, popular little film star, is certainly some baseball fan. Last Sunday, the pride of the Mac-

Bennett-Keystone studios went to watch the game between the Bloomer Girls of Belvedere and the Miller Theatre Girls. During the heat of practice, Louise waxed enthusiastic, and was finally urged to don a uniform. She practiced with the other girls and had a great time.

McCoy Well Known to Police
Harry McCoy is now considered the most consistent lawbreaker in town. Last Tuesday he was arrested four times, once because the license num-

ber on his auto was not in plain view and three times for speeding. The famous comedian was on the way to town from the studios, and was trying to make time to get to the fight at Vernon. Charlie Murray, Freddie Mace and other friends at the studios on the fourth occasion of his

rescuing foul of the law, came to his rescue, and this was all that saved him from a night in the "tank" at Central station.

Director William V. Mong is filming a three-reel society drama entitled "Husks of Love," in which the leading role is taken by Claire McDowell, one of the best known actresses of Universal City and with Mong playing opposite.

Getting Military Training

The Hollywood Chamber of Commerce is taking an interest in the proposed formation of regiment of soldiers, composed of young men, and has donated the use of a hall for the drills.

At Universal City, which is Hollywood's biggest single industry, are a large number of men who have seen real militia service. Already sixty of them have enlisted in a company to become a part of the Hollywood regiment.

The organization, so far, has se-

lected T. E. Duncan, who served in the Philippines, as captain; H. T. Woodward, formerly of the Philippines' constabulary, as first captain and C. E. Cuthbert as first sergeant.

* * *

Director F. S. Kelsey is filming "The Dispatch Bearer," a drama in


one reel with the leads played by Florence Mayon and Kingsley Benedict.

THE BEAUTYDEN

"Pretty women from plain ones" is Miss Hudgen's accomplishment at her "Beautyden," No. 311 South Hill street, achieved principally by special

attention to the hair. By her application of a harmless steaming process the hair is given an apparently natural curl which dampness does not effect, and the result is a head of soft, glistening, wavy hair which accentuates all the charm of a woman's face. Miss Hudgen gives personal attention to all her customers, whether it be

to all her customers, whether it be treatment of the hair or skin, and is pleased to give private consultation at any time.



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VOL. III, NO. 52. \$2.00 PER YEAR

Marie Doro, the Lady Dainty of the Photoplay

THE PHOENIX-LIKE L-KO

By Alexis Durant

Where the Apfel Cocktail Is Made

To find a big company making nothing but clean-cut comedies, and to be joyously welcomed by a clan of patrician comedy players cutting out slap-stick methods in both plays and manners, would have been scarcely credible a few short months ago. But there is "such a animal," and it is the new L-KO Company, for Stanley Kingsbury, efficiency expert, has been purged and drubbed and slapped the vulgar antics out of the old company that the new L-KO comedies are now playing the biggest of all motion picture theatres, the Strand-on-Broadway, of New York.

Monday this new L-KO company had received personally-telegraphed permission from C. P. Huntington, president of the Santa Fe Railroad Company, to picture his beautiful ranch above the Santa Monica beach. Over this 250-foot bluff Director Noel Smith started an auto carrying adorable Lucille Hutton and Dick Smith.

A Cross-Eyed Auto
But owing to Director Smith's extreme caution to safeguard his players, and to avoid a reputation of the morning's most memorable episode, the auto's front wheels "cross-eyed" the instant the machine plunged over the brink. Look out for that picture!

That morning's adventure was a surprise so true that the beach-combers S. O. S. brought the Santa

Monica life service racing to the players' apparent necessity of rescue. The picture was ruined by the life savers insisting on dragging the swimmers to the sands and the "ulmotors," punched by Smith's groaning disgust: "Why, there's new L-KO methods of shooting pictures couldn't drown a clam. Now you look at that Camera-McGinnis' rope to tie a tree like a buckin' prize bronc!"

This L-KO regime is spending thousands of dollars and much detailed care in equipping the studio, and in procuring efficient and renowned comedians capable of keeping up the new standards.

Friendly Rivals
While watching this company and another famous comedy squad shooting each other's startling stunts in amiable competition, the following names went down on the future famous L-KO roster: General Manager, Louis Jacobs; Stanley Kingsbury, efficiency expert; Lucille Hutton, star playing opposite Dick Smith; Noel Smith, director of considerable note; Cameron McGinnis, once with Bioscope; Bill Bevins, known to vaudeville stage both of this country and Europe; California-bred Dan Russell, whose avocations as well as talent shows to advantage in the improved shorts; Russ Powell and others twinkling in the big letters.

Given a Bigger Job
at Universal City

E. G. Patterson Assumes Entire Management Through Indefinite Stay of Manager of Production Rankin in East.

E. G. Patterson, who came to Universal City a year ago with the then newly-appointed vice-president and director-general, H. O. Davis, has been put in charge of the entire management of the great film producing plant. Orders making this promotion were received from Mr. Davis, at present in New York, with the additional information that the presence of Charles Rankin, manager of production, who had been called to New York last Monday, would be required in the east indefinitely on account of new sales plans.

In the twelve-month Mr. Patterson has been connected with the plant he has made himself very popular because of his uniform fair treatment and his genial personality. Therefore, the marked advance as well as the evidence of appreciation by his superiors of his ability resulted in his being showered with congratulations by the great family of workers on the lot. There are now thirty-eight producing companies, and Mr. Patterson is to carry out an agreed plan to put it on a forty-reel basis.

Famous Players-Lasky
Corporation Head Will
Arrive Here Monday

Samuel Goldfish, chairman of the board of directors of the newly organized Famous Players-Lasky Corporation, will arrive in Los Angeles from New York next Monday, Aug. 7, for a week's visit before starting on a trip through the United States to make a survey of the moving picture conditions and fix a policy for the new corporation. As the product of the collective studios now reaches eighty-four five-reel photoplays annually, Mr. Goldfish is going to talk with exhibitors, the exchanges and the public to ascertain their wants and act accordingly for the best interests of all concerned.

The first day of his visit will be spent in conference with Director Cecil De Mille and Studio General Manager Milton E. Hoffman at the Jesse L. Lasky studio regarding productions about to be made.

Miss Nell Shipman has signed an agreement with an eastern publisher for a series of articles on the "Movies." Miss Shipman's story will deal with the photoplayers from an entirely new angle.

Changes at Vitaphone Western Studios

Producing Manager Rollin S. Sturgeon, who for a long time has been in charge of the Vitaphone western studio here, has left for the east, and is expected to take up directing there. This will leave but one company at work at the Hollywood studios, under the direction of William Wolbert, who has just started work on a five-reel story sent from the New York offices, and expects to follow it up with others, already on hand from headquarters. This makes a scenario editor unnecessary and definitely puts the Vitaphone western studios out of the market until further notice.

Of the stock company only a handful remain. Miss Anderson is the only woman in stock, and has for her leading man William Duncan. George Holt, Jack Mower and Otto Lederer are the other stock members.

The present condition may not last, and there is a possibility of Mr. Sturgeon returning within a month or so, when the old conditions will again exist.

All publicity for the western studio will be handled from the eastern headquarters and there will be no Vitaphone representative on the coast.

Gasnier Forms New Company
Will Release Through Pathe

Astra Film Corporation Will Also Have Donald Mackenzie and George Fitzmaurice as Directors — the Former and a Company of Thirty-five Players Have Gone to Cuba to Start a Serial — Grace Darmond, Ralph Kellard, Leon Barry, Leslie King and Hallan Mosslyn are Included in the Cast

Louis J. Gasnier, formerly vice-president and general manager of Pathe, has launched a new producing corporation which will release through that company. The company has been incorporated under the laws of the State of New York with the title of the Astra Film Corporation. It is a close corporation with a capital of \$50,000. Mr. Gasnier is president and general manager; George Baker, well known in Jersey City, is vice-president, and George B. Seitz, secretary. The board of directors is comprised of the above with the addition of Donald Mackenzie and George Fitzmaurice, both well known producers. The new company has leased a large part of the Pathe studios in Jersey City. Work has been started on a serial with Grace Darmond, Ralph Kellard, Leon Barry, Leslie King and Hallan Mosslyn in the cast. Donald Mackenzie, who with Mr. Gasnier will direct the serial, has left with a company of thirty-five players, including Mr. Kellard and Mr. Barry, for Cuba, where many scenes will be

taken. In addition to the players three cameramen were taken along and a force of mechanics. A stop over will be made at Key West and some scenes taken there.

While on the boat, Donald Mackenzie will put on a comedy in which he will play the leading part. This comedy will be the first instance in which Mr. Mackenzie has appeared in a picture since he was last seen in "The Perils of Pauline."

The company will also utilize the natural scenery of the south to make some interesting scenic and educational pictures. With the remarkable picture making talent represented among the officers and directors of the Astra company, splendid results are confidently expected. Mr. Gasnier is unexcelled as a judge of pictures and knows how to obtain effects as do few men. Mr. Mackenzie has built up a reputation as one of the best producers in the business. With their combined talent the success of the new company seems to be certain.

New Mascot Strays
to Mabel Normand

Mabel Normand has relented. No longer does she "bunke the approach of a cat with the customary 'scat!'" She took a sudden dislike to the members of the feline tribe when a big Thomas, the pride of her studio, bit and scratched her terribly during the recent taking of a picture out on the desert, more than one hundred miles from Los Angeles. It was necessary to send back to the studios for another cat in order to film the desired pictures. It delayed the company, and Miss Normand decided to put cats on her black list.

But Thursday, when a little stray kitten, suffering the pangs of hunger and thirst, meowed at the window of her dressing room, it aroused her sympathetic nature, and despite her resolution, she forthwith adopted it, and the following day, promoted the founding of official mascot of the Mabel Normand Feature Film studio.

St. Denis-Shawn Pageant
at San Diego Tonight

The Dance-Pageant of Egypt, Greece and India especially prepared by Ruth St. Denis, Ted Shawn and their company of one hundred dancers and symphony orchestra at the Greek Theatre at Berkeley, July 29th, received a veritable ovation. Artistically, it has been pronounced the crowning achievement of interpretative dancing in America, and its financial success was assured by the fact that although the Greek Theatre can seat 5,400 by a re-arrangement of the chairs nearly 7,000 paid to see the Pageant.

The entire Denishawn company will repeat the Pageant at the Exposition at San Diego tonight, Aug. 5.

A MEDAL OF HONOR MAN

Director Harry Harvey, of Balboa, is the only Medal of Honor Man in the moving picture industry, and one of the very few in the United States. Harry's award is signed by President McKinley and he won it by gallantry in action at Binicetian, Luzon, P. I., where, with seven men, he whipped out a greatly superior attacking force of rebels.

Harry saw service in the U. S. cavalry before enlisting in the Marine Corps where he made his brilliant record.



William Farnum and Gladys Brockwell—Miller's Starting Sunday



It is the Oscar Apfel personality as well as the unique Apfel bar which brings many guests to the wonderful Apfel home built by this Fox director in the Hollywood foothills. Saturday night is always open house there and De Wolf Hopper, Geraldine Farrar and other film-laud favorites do not hesitate to say guests to the big Indian room which is a wing of the Apfel home and where there is a bar where any known drink may be had. The Apfel cocktail, however, leads in popularity.

A FEW SHOTS
TAKE 'EM UP WITH A SMILE

BY BILL STINGER

Villa Brunner, Alhambra, California, July 31, 1916.
"Bill" Stinger, Photoplayers Weekly, Lissner Bldg. City.

De "Bill" Stinger, "stings" carry far more sweetness than poison, and I have been reading them with relish. I heartily echo your sentiment about Lena Baskette and Civilization.

In regard to the latter, you said in one sentence what I tried to say in half a column. You said it with the kindly moderation which is the essence of constructive criticism.

Personally, I should rather have a knock for one of my pictures from a sincere and fair student of our big and new art, than to have any try to praise from one who is more fulsome, and less discriminative.

Yours sincerely,
HENRY CHRISTENSEN WARNAK.

Viola Dana is doing some worthwhile work with the Metro.

Willie Hearst is going to show the old heads in the film business a thing of two. They will all have to admit that he starts well equipped for publicity. There are still some who think that advertising will make a picture. We think that it takes a little something more.

That Bennie Zeitman, publicity purser for the Fine Arts, is sure a genial little cuss. Knows his business "to a tizzard," too. Fine chap to meet.

And now we have a program of releases. What a responsible! No shortage in production, for the woods is full of producing companies. The trouble is not with how much they produce, but with how they produce it.

Just now there seems to be a big movement away from the silent drama and back to the spoken production. The public appetite for moving pictures has gone a little stale. The long, drawn out, padded and weak multiple reel feature is largely responsible. Used to be that the business man at his noon hour could drop into a picture show for a half hour and see one or two complete pictures before his business called him away. Now if he goes into a picture theatre he is liable to get in on the middle of a five-reel picture, the finish of which he hasn't time to stay and see. Consequently a great proportion of the business people have passed up the noon show. How many real interest.

ing five-reelers are there. Many of the stories of the multiple reel features of today would be considered weak for a two-reeler of yesterday. Gee—but don't most of them make you tired with their introductions; their "cut backs"; their close-ups; their half dozen lines of action having little to do with the proper sequence of the story; their lack of suspense and real climax? The manufacturers have mostly themselves to blame for the chaotic conditions which now exist. They know a real picture and they get back to producing stories the length they would naturally run and contain interest and punch. The public will get back to showing their appreciation by spending the money at the box office. The purchase of negatives on a footage basis has been a killer in the business. You might as well order your library by the yard or write a story by the page. No good story needs anything but the straight natural action that it takes to tell it on the screen. Padding can kill any story. It has slain thousands. No use to try to fool the people either. They know a real picture and they have got to see it. They won't stand for the padded feature and longer. It's time to get back to bedrock in the production of motion pictures.

There is no doubt that William E. Parsons did the best work in "The Argonauts," the feature recently completed by the Monrovia Feature Film company. But then Parsons is a genuine artist. He is one of the three best heavies in the business. Some day some far-sighted producer will tie him up on a long-term contract.

Gray matter is the most necessary thing in the making of pictures. The sooner some companies recognize this fact the sooner will they stop the production of junk they are now turning out.

Now Bennett made a picture. He called it "Take a Chance" And that's very funny. For the hero lost his pants; He fell into a mortal box. Got hit upon the bean, And yet we wonder how that we Can elevate the screen.

Some directors think that a great picture is made by nearly killing the leading man or woman by some fo' stunt. Hazards are all right in proper place, but it takes a great deal more to make a real picture.

Now we have the Unicorn Program. Will it go to the head of the parade, the United, the Associated and 'steen others? Here's hoping it will not.

Some class to the Bluebird advertising in the trade magazines. It is all right if they don't expect the director to economize the price of it out of the production.

Doff Your Hats to
Cameraman Dedinna

The concluding paragraph in review of "The Captive God" is a masterpiece reads: "Perhaps the Captive God would best be described as a picture of primitive passion." The review was very largely due to the art of the cameraman.

Now everybody reach out and shake hands with Clyde Dedinna.

Photoplayers Weekly
Enlarged Next Issue

Saturday, Aug. 12, PHOTOPLAYERS WEEKLY will commence Vol. IV. With that issue The Only Moving Picture NEWS-PAPER in the World will be enlarged to seven columns to the page—thanks to the growing army of subscribers, contributors and advertisers.

Keystone Studios

Scenes from "The Child of Destiny."
The Symphony Starting Sunday

FILMS MAY DECIDE LIFE OR DEATH!

An International Army

The soldiers who appear in the comedy army in "Villa of the Movies," a forthcoming Starnet-Krystone comedy, have smelled powder in real battle.

Glen Cavender, who plays the part of Pancho Villa is a veteran of several wars although still a very young man.

He was the youngest soldier in the Spanish-American war. He is entitled to wear the medal of the French Legion of Honor as well as six or six service medals from our own army.

Cavender's father was a Scotch trapper and his mother was a Cherokee Indian. He was fourteen years old when the Spanish war broke out.

One of his brothers enlisted in Roosevelt's Rough Riders. Glen was crazy on, but they wouldn't let him in on account of his lack of age. Finally his eldest brother represented him as the little fellow's father and he got in by taking a few liberties with the enlistment papers. Once in the army, they found out his real age, but Col. Roosevelt made him a trumpeter and Cavender went through the battle of San Juan Hill as the orderly trumpeter at the side of T. R.

After the Spanish war he served in the Sixth Cavalry, Gen. Chaffee's old regiment, the famous "Galloping Sixth," and went into the Boxer rebellion. With a small detachment of troops, supported by the French guns, Cavender, then a sergeant, was holding a position against a horde of frenzied Chinese.

The French officer was wounded and the boy sergeant took command of the whole party. For this gallantry, the French government decorated him with the coveted medal of the Legion of Honor.

Luis Carranza, a Mexican officer who served on Villa's staff while Pershing was pursuing the bandits, also acted in the picture. He had the part of the bugler. Before the picture was entirely finished, Luis got word from the real Pancho to come back to Mexico and he slipped away. He said, in parting, that a horse and a detachment of Villa soldiers were waiting for him at the border near Eagle Pass.

Several other Mexicans who worked in the picture also were of the other of the various fighting and fighting Mexican armies. There was a general under Francisco Madero.

ARE READY FOR WAR

Photoplay-Stars to Offer Their Services to Uncle Sam in Case of War With Germany

The severance of diplomatic relations between the United States and the German empire has aroused the patriotic spirit among the Universitarians. Many actors at Universal City, in addition to those who already belong to the Coast Defense Guard, have announced their intention of leaving the silent drama and joining the defense forces in the event of hostilities.

In addition Ruth Stonehouse, Irene Hunt, Eileen Sedgwick, Ella Hall, Claire McDowell, Mignon Anderson and many other leading ladies of the film capital have decided to organize a Red Cross corps. Nearly all of these at one time or another have enacted the role of a Red Cross nurse before the camera and they declare that if their country calls they will be ready to serve. Already some of them are studying works on first aid to the injured and make regular trips to the Universal City hospital to become better acquainted with the work.

"If the worst comes to the worst," said Miss Hunt, "the women of America will do their share just as the women of Europe are doing today and the world will see that we are just as competent, and perhaps more so, to take care of the sick and injured or, if necessary, to perform the work of men. We are all hoping it will not come to this but if it comes the Universal women may be depended upon to be ready."

HE'S COMING BACK

Film Pioneer Has Returned to the "Grease Paint Family"

While sauntering through the lobby of the Clark Hotel, Editor of Photoplays had the very great pleasure of running across our old friend Willis Rohards, who will be remembered by the "pioneers" of the film as one of the most popular screen artists before the public a few years ago, and in recent years as Writer and Producer of virile "Westerns" for the Universal program.

Willis is just recovering from a long siege of illness which has kept him out of the game for over a year past, but happily states that he is about to rejoin the ranks of the "grease paint family"—heading the cast of a strong psychological feature by Hal Rosson and writes especially to fit him.

There is no doubt but what a hearty welcome awaits Rohards' return to the screen—at least, the men behind him undoubtedly, think so, for they seem to take pleasure in recalling Rohards' stardom of the past—the days when there were no "stars"—when the names of "our own Mary" Pickford, Arthur Haddon, Maurice Costello, Billy Quirk and Willis Rohards about covered all the "leaders" of the film drama, and the prominence of those men in the film industry is to be reckoned with. While the Photoplays Editor was entrusted with the information, the request was made to withhold all names for the present, but we can assure our readers that the cast includes some of the biggest stars in filmdom.

Good boy, "Billy" Rohards—you deserve it—and here's wishing you all the luck in the world, for we too know you and what you can do from pleasant memories of past association in your casts and under your direction, and—we like you! Good luck to you!

MEXICAN RIOTERS IDENTIFIED

Motion Pictures Taken of Rioters Assume an International Importance

Motion pictures taken at the time of the recent riots on the International bridge connecting El Paso, Texas, and Juarez, Mexico, are to be used to identify the men and women who led the rioting Mexicans in attacks upon United States troops guarding the bridge.

When the rioting had subsided and the Mexicans had been scattered by Carranza cavalry, none of the riot leaders had been captured and the Mexican authorities of Juarez had no clue to their identity.

During the rioting, Harold P. Brown, staff cameraman for the Hearst-Pathe News, was in the midst of the fighting, obtaining motion pictures. He obtained close views of the riot leaders while the fighting was at its height, and his camera registered the features of all the ring-leaders of the trouble.

At the request of the Mexican officials of Juarez, a copy of Brown's film was rushed to the Mexican city, and the Carranza government of the Northern Mexico metropolis will depend upon the Hearst-Pathe News camera to convict the rioters.

"THE TWISTED THREAD"

The cast for the new Balboa-Pathe serial, "The Twisted Thread," has been made up and work will begin as soon as the new title is completed. Frank H. Crane will direct the serial, assisted by Otto Hoffman; and Thomas Swann, technical director. Kathleen Clifford will be the featured star, assisted by Gordon Sackville, leading man; Bruce Smith, heavy lead; Julian Dillon, juvenile lead; Corinne Grant, heavy leading woman. Additions will be made as the production proceeds, and several of Balboa's famous Beauty Girls will be given a chance to make a bid.

An army of extras will be employed and the Messrs. Haskins will spend more money on "The Twisted Thread" than upon any serial ever made in this country.

The story is by President H. M. Horkheimer, of Balboa, and Chief Scenario Editor Will M. Ritchey will complete its adaptation for the screen. The house of Pathe will release the serial.

BEBE DANIELS

ROLIN FILM CO.

Bebe Daniels—Born Dallas, Texas, January 14, 1901. Theatrical parents. Started stage career as the baby in a revival of the comedy "Jane" under her father's management. At 2½ she refused to "sue" in a production her father was managing in the Academy of Music in Richmond, Va., so a part was written for the little tot and she made a tremendous hit. Later her parents returned to their home in New York. Bebe and her mother were engaged for John W. Griffith's production of "Richard III" in which they toured America. Bebe was then the youngest Shakespearean actress in America. During this engagement Oliver Morosco saw the little girl's performance and engaged her for his Burbank Stock in this city, where she will be remembered as a wonderful child actor. Then followed a special engagement for a series of literary matinees with Harry Metcalf, Hobart Bosworth, Constance Crawley and Arthur Maude in such classics as "Gloedra," "Pelleas and Melisande," "The Doll's House," etc. Then came a starring tour in "The Prince Chap." At the close of the season Bebe was re-engaged for the Belasco Stock Co. and appeared prominently with such stars as Amelia Gardner, Lewis Stone, Richard Bennett, Thais MacGrain, Lillian Albertson, Geo. W. Barnum, Florence Stone, Mace Greenleaf, etc. The prominence of the child caused the State Labor Commission to make an example of her for the enforcement of the law, so during "The Squaw Man" Bebe's manager was arrested and fined heavily with an order from the Commission not to allow the child to appear. John D. Blackwood, manager of the Belasco Co., cleverly hit on a plan to make Bebe a partner in the firm. Partnership papers were made, making Bebe legal partner. Bebe enjoyed the distinction of being the youngest theatrical manager on the world and she took advantage of the partnership by writing out passes, "the best in the house" for all her friends, including many of the newshy and orphanages. During the run of "The Squaw Man" the late Frank Boggs, manager for Selig, engaged Bebe for the child lead in "A Common Enemy." She played feature child parts with Selig, N. Y. M. P., Kay-Bee, Vitaphone and Pathe. Her first "grown-up" engagement was with the company with which she is at present. Has been with Pathe-Rolin Films one and one-half years.

Accomplishments—Dancing (Classical), etc., drives auto, rides, swims, paints in oils and water colors, pen and ink drawing, does racket weaving, sings, plays piano, designs gowns. Loves animals—has many pets. Educated, private tutor and convert.

"Shorty" Hamilton

Minus Slap-stick

In the new series of pictures now being produced at the Monogram studios for the Mutual program, "The Adventures of Shorty Hamilton," Shorty, the roughneck cowboy, has come into his own as the exponent of a type of Western comedy-drama, appearing through the series in a character which has the cowboy-comedy—minus the slapstick. In making the present series of pictures, one two-reeler each week, William H. Clifford is the author and supervisor of production, and Boh Gray, former Lasker, is the director.

When William H. Clifford some years ago gave up a position on a newspaper at sixty dollars a week to become a private secretary, at fifteen to Charles A. Taylor, former husband of "Heart" fame, Clifford's friends considered him no less than a lunatic. But Clifford was looking ahead, and realized that in taking the semi-nomadic position he could obtain just what he wanted, the opportunity to master the technique of dramatic construction in order to make use of his wealth of plot material. It was only a short time after that, that Clifford became known as the "King of the Sketch Writers" and was known to receive as high as a thousand dollars for a single sketch.

Again, when he turned to writing for the screen and forsake the huge profits in stage writing to accept the small prices then paid for photoplays, Clifford seemed to lack the judgment which would characterize a sound business man. Clifford became a director for Mary Pickford in the old Imp Company days, then was a writer with Thomas H. Ince.

But a few months ago, when Clifford left the Famous Players and took up Shorty Hamilton in Los Angeles, Shorty "came back" to pictures which suited his type. In leaving a guarantee of some \$25,000 annually from the Famous Players to take up a roughneck cowboy like Shorty Hamilton, Clifford was for the third time thought of as subject for the padded cell.

But, as he had done when he took a job as private secretary at fifteen dollars a week, the author-unlike most of the writers of the day—did not let a sound financial reasoning, for, without doubt, he will realize greater profits from his writing of the Shorty Hamilton pictures than ever before fell to his lot, as he is part owner in the concern.

A FISH STORY

David Horsley Closes Numerous Contracts

Could you train a trout to register excitement—a deer to express surprise—and a butterfly to express happiness?

These are but a few of the problems presented for solution to the director of "Her Own People," the unusual Indian story in which the beautiful and versatile Lenore Ulrich will be seen at the Palace, February 18th to 24th, under the direction of the Pathe Company.

The first problem offered the director was to get the deer to register surprise—the really first thing being to get the deer. After many long mornings' wait, the doe came to a pool in the mountains to drink, and while drinking was caught by the camera man as she came to the water. To get the proper expression the camera man made a slight rustling in the leaves and the alert animal immediately faced the camera registering the required startled expression. The next thing was to get a trout to register excitement and be photographed at the same time. The photographer and an expert fisherman visited a well known trout lake and spent several days trying to hook a specimen heavily to carry out the necessary action—all those which failed were promptly consumed by the water. Finally a single was hooked and the camera man waited until the water was just at the number of close-ups. The third problem was to have a butterfly light upon a rose just as Miss Lenore Ulrich was to leave. Butterflies have no apparent interest in the silent drama and again several days were spent and much time wasted before one of the little creatures could be caught lighting on the flower, at the exact moment.

David Horsley, president of the David Horsley Studios, announces that he has secured the release of his Cub Comedies and Crane Wilbur features, sold his collection of Bostock animals, marketed his Cub Comedies in all foreign countries and completed arrangements for distributing facilities to cover further production activities aside from the Cub and Wilbur companies, during his six weeks' stay in the east.

In view of the fact that these deals concern the trade in general Mr. Horsley issued the following statement to the trade press upon his arrival in the west.

"Through contacts I signed while in the east, David Horsley productions are again marketed through the exchanges of the Mutual Film Corporation. These productions are the Cub Comedies and the Crane Wilbur features."

The Cub Comedies are already on the Mutual market, the first release

having been made January 4th.

"The Crane Wilbur features comprise a series of six five-reel subjects. I have sold the Bostock animals. Of the one hundred and fifty animals I have retained only those which are especially trained for motion picture work. The remainder go to the United States Circus corporation, of which Frank P. Spellman is the head."

"The world rights to Cub Comedies, except in those territories granted to the Mutual, have been bought by Charles F. Pope, who has been the Horsley representative in New York."

"While the production of Cub Comedies and the Wilbur features will occupy the attention of the Horsley studios for the present, I will in a short time prepare to make other pictures. One of these will be a feature production of 'Alladin's Lamp.' This will be made in its complex scenes by the aid of the Horsley double-exposure camera."

burn, using this color for photographic purposes.

That which he finished with Miss Weber, Carter was assigned to play a leading part in a feature being produced by Rupert Julian. The role was that of an artist and Julian insisted that the artist should be blond and curly. Consequently, Carter had to go through the process again, this time emerging with golden locks, wonderfully curled and with a beard of the same color—Isn't Nature wonderful?

A CAMELEON ISN'T IN IT

Harry Carter, who plays heavy leads at Universal City, a few weeks ago was selected by Lois Weber to play the role of "his Satanic Majesty" in a feature production.

"Mr. Carter," said the director, "we will have to do something about your hair. I have never seen depicted a Satan."

"Well, it is very simple to use dye," replied Carter, and he proceeded to a lock-dressing and dye was applied, the actor reappearing with a dark su-

"SHORTY" HAMILTON

MONOGRAM-MUTUAL CO.

MFLA

7-11

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THE HARD WORKING COMEDIAN

LET'S SHOOT THE SCENE

By Paul H. Dowling
Dramatis Personae

DIRECTOR GENERAL. WILLIAM H. CLIFFORD

The Comedian. Shorty Hamilton

The Director. Bob Gray

Props. Title Shooter, Carpenter, Crowd of Cowboys.

Time—Eleven-thirty in the morning. Place—The studio lot.

The scene opens with business of gathering around a spot on the floor of the stage. Shorty Hamilton, Props, Carpenter, Title Shooter and Cowboys are kneeling on the floor intently watching two small cubes on which are painted black spots. The Director-General and the Director are standing somewhat aloof, holding scripts and wiping perspiration from their foreheads.

Director (coming forward)—Hey, Shorty, how about shooting that scene? Shorty (rolling them)—Shoot a half.

Director-General—Shorty, go and get made up, will you?

Props—Make it two bits.

Carpenter—I'll take the other twenty-five.

Director—Come on, shoot the scene.

Shorty—Don't seven. Six it is.

Director General (pacing up and down stage, alternately slapping his hand against the script and stroking his forehead). (Aside)—Confound that bunch of cowboys. Every time we want to shoot a scene, they mix in some kind of stunt like this.

Title Shooter (aside)—Let's see, I've got seventeen titles to make and then get the—(to others) No, that ain't on the table.

Shorty—Four cents open.

Props—Gimme the dice. Deuce it is.

Shorty—A dime he doesn't make it.

Carpenter—A dime he don't seven.

Shorty—Seven!

Dir.—Shorty, it's eleven-thirty and we're all ready.

Shorty—Make it a dollar.

Carpenter—Four bits.

Shorty—Come on, a dollar just once.

Props—I'll take the other four.

Title Shooter—Let me get made up.

Dir.—Shorty! xx?***!!!! Go and get made up.

Shorty—Props gets the money.

Dir.—Seventeen scenes this morning, two reels to get off to-morrow. Next story to write (mumbles inaudibly and kicks a piece of scenery viciously).

Cowboy—Come ace and six.

Shorty—All right, in a minute.

Title Shooter—Has the lunch been ordered?

Carpenter—Shoot the twenty cents.

Shorty—Come five, there was a dollar in there.

Dir.—Do we take that snow stuff today?

Shorty—Come five. It's snowing. I need a pair of shoes.

Dir.—Gen.—There'll be no snow where I wish you gamblers were!

Shorty—Ace and deuce.

Title Shooter—How about the lunch?

Shorty—Bet four bits he makes it.

Dir.—What's that? The camera's on the bum?

Shorty—Action! Camera! See that man roll 'em!

Dir.—Shorty, go and get made up.

Shorty—Where's that five you owe me?

Title Shooter—Well, here's the lunch. Game's called.

Director-General and Director exit bitterly to office where they eat lunch amid painful silence. Noise of clinking silver as cowboys exit to prop room.

It Sounds Like A T.R. Story

There was an animal hunt at Universal City several nights ago, the animal in this case being Charlie, the well-known acting pachyderm of the Universal Zoo. Superintendent George Hoover and several of his men were in Hoover's office early in the evening, all engaged in reading, when Louis Furelle, Charlie's keeper, rushed in with the information that the big elephant had broken out of his house and was on his way to the river.

Superintendent Hoover, his assistants, De Bus, and several others quickly mounted their horses and went post haste in search of Charlie. They found him half a mile from an old apple orchard, where he was busily engaged in pulling down the limbs of the trees. Several attempts were made to lasso the animal but in vain, and it was only after Furelle, his keeper, approached him that Charlie consented to be led back to the zoo.

Our Movie press agent:

Horace Benson smokes cigars.

Till Jones like motor cars.

Jimmy Jackson's known to all;

His art is monumental fact!

Sarah Horn wears golden spurs.

In the summer she wears furs.

You can read of these here scenes

In the movie magazines!

Casting No Appearances Upon Harry Pollard's Car

Harry Pollard, director of the Pollard Picture Plays Company producing for the Mutual Film Corporation, has an Oldsmobile which he claims was built in 1912, but from its appearance must have been about 1812. Harry gets into this hay and huck locations and ideas.

While touring out through Mission Valley one day looking for "relaxation," a farmer stopped him and offered to buy the car. When asked why he selected that car without knowing its qualifications, the rural interrupter replied that he had a contract to drain some "chuck holes" on "the country road and he "figgered" it would be cheaper to buy that mud splasher he seen coming up the road than it would be to buy a shovel and pick and drain it."

A. E. Christie has just finished a one-reel comedy, "Suspended Sentences," in which Betty Compton shows her ability as an equestrienne as well as some natty riding tocs. In the cast are Neal Burns, Ethel Lyda, Gladys Tenneyson and Harry Rattenberry.

N. Y. U. For Gladys Hulette

Thannouster Star Gets \$643 Vote Out of a Possible 9,100 in Popularity Contest Among Students

Gladys Hulette, Thannouster star, has just been notified by New York University of her having received a majority of the votes in the most popular juvenile star. In a recent straw vote Miss Hulette received 5,643 ballots out of a possible 9,100 and leads Mary Pickford, Viola Dana and Mary Miles Minter in the order named. "The Shine Girl," "Prudence," "The Pirate" and "Her New York" were the three Thannouster productions that influenced the university students in their choice of Miss Hulette's next "lovely girl" drama, "Pots and Pans Peggie," written by the same author as the other three plays, Miss Agnes C. Johnston, is the next play by Fathie in March.

Miss Hulette received a general letter, thanking them for their choice. The Gladys Hulette Club of Milwaukee, Wis., formally notified Miss Hulette recently of its establishment and the need of a large autographed photograph of the pretty little star to be exhibited at all meetings of the club. The members are girls, and Miss Hulette received her notice from the president, Miss Valerie Young, 1018 St. Paul Avenue, Milwaukee, Wisconsin.

"I hope to be able some day to attend one of your meetings in person," Miss Hulette responded to the club president.

Electricity Leads Realism To Pictures

By the action use of electricity, J. P. McGowan has solved the question of the convincing production of night scenes for the most in picture screen. This is especially true of railroad pictures, for within the past month he has learned how to shoot scenes in and around a train at night of its own light. In signal pictures heretofore there has not been such thing as the photographing of a scene in the day and night, it is impossible. The scenes will be made at night. A train may be seen traveling through the blackness with only its lighted car windows and the stream of engine and the glare beneath it showing, but it will be a convincing train traveling at night. And the application of this principle to other scenes promises to revolutionize feature pictures for the screen.

In the production of the second episode of the Helen Holmes serial, "The Raiders," one thing that the players did not know was that the casket of jewels that figure so prominently in the story were real jewels. It was generally understood that they were "hand props" secured for the occasion, while a matter of fact, they were a portion of Helen Holmes' own collection and were worth—not a fabulous sum—but approximately two thousand dollars.

Sitting in the picture show. Here we see the movies go. Automobiles in a chase. Movies rarely set the pace!

The wild animal train "Rushing the Growler" played at "The Pleasant Moments" and the pipe organ did all the roaring.

Osmun Lyle, appearing in his first picture, has become so saturated with studio atmosphere that he wears goggles all the time.

Since the Zerk's photoplay, "Sporning," was produced just as written, he has led a wide, black ribbon to his eye glasses.

Bennie Plank, who appeared as a pedestrian in an issue of the Selig News Weekly, has seen the film eighteen times.

Melodramatic film was dark last night through an unfortunate error. "Glow-eyed," the romantic Irish drama in three acts, was lost in transit.

A close-up of a baby never fails to govern in motion pictures.

Pony Mops insisted on smoking a cigarette during the third reel of "Oliver Cromwell," and the retakes aggregate three hundred feet.

Lydia Hanks, the accomplished pianist, played "Hearts and Flowers" during a Selig wild animal comedy, and the effect was all spoiled.

Buff cochins, instead of Leghorns, were used in the barnyard scenes in the feature film "Following the Farm," and Eli Harper, the star, had a severe attack of artistic temper.

Shorty Hamilton has some horse-shutty Hamilton, star of the Mutual-Monogram "Adventures of Shorty Hamilton" series, is divided between his affection for his bright red auto and his coat black horse, Beauty.

Beauty, with a coat like barbed wire, knows more than most men and is much more of a woman. Beauty is highly educated but is not always dependable for she is apt to transfer her affection to a person who makes the most upon her. Beauty can always be depended upon before the camera, however, and takes as intelligent pleasure in a creditable performance as does her producer.

The Clear Lake, La., Republican announces "Mrs. Lena Edmundson, Mrs. Tulla Shuck and Mrs. Chas. Toke" attached the movie called "Charlie Chaplin Sings Night."

Tom Mix, Fox Films

MANANA MAY MEAN "NIX"

To secure the South American army there, the Jesse L. Lasky production "The American Consul" in which Theodore Roberts will be seen as the American Consul, is scheduled for the 25th, the Lasky Company borrowed a portion of one of the armies now fighting in Mexico and used them for a number of scenes, but when it came time for them to be attacked by the American army, the entire army got a streak of dramatic temperament and refused to continue, even when offered double the wages they were paid, which would be double the amount paid them in a month by their country while fighting. But they refused and nothing could induce them to leave camp. Finally the Lasky Company had to hire another army, borrow the uniforms from the real army, in order to finish this Paramount picture.

Greenwich Village Is Where Love Is

Perhaps you have never been to Greenwich village, nor looked upon the famous Washington Square, nor the windows of the Greenwich Village McDonalds, nor yet have slipped down McDougall Alley, past the stable studios where genius dwells—even peeked into the windows of Harry Payne Whitney's own work shop. Harry says you have never revealed in the manuscript of the production of "The Librarian Club."

You may have read of these famous landmarks in New York's artistic world, and hoped that some day you would be able to see them.

In Ann Murdock's first Mutual picture, "Where Love Is," they are there. The Village, stable studios, the basement of the old building on "The Square" and filled with its artistic tid bits, McDougall Alley with its wide paved street and its prime little red studios on either side—enough, suit every seeker after artistic "atmosphere."

"Where Love Is" which brings Ann Murdock to the Mutual for the first time in the picture of William J. Lock's famous book by the same title.

THE CENSOR BOARD RULES By Ben Turpin

Being the Reel "From-the-bottom-of-the-barrel" expression of the Mutual-Village Comedian Thinks of the Censor Board Restrictions. Can't kiss, can't kill, can't shoot, can't beat, or tap a till. Can't laugh in a church. For censors say: "Oh, so wrong!" Can't laugh in a church. Or whip a child with a birch; Nor tie a can to doggie's tail. For I do, I go to jail. Oh, Censor Board, I love you well. But still, I wish you would. Change them rules.

Having completed the last scenes in "The Gentle Intruder," the Mutual picture which she has been working at, American Santa Barbara studios, Mary Miles Minter is having a little vacation.

She looked up the little screen star in the dressing room and emerged the little girl with a few days to do just what she wanted to do—with no directors to order her around, and no grinning cameras to take down her every expression.

Japanese Beau Brummels Write

The introduction of Christie comedies to Japan has brought a host of new admirers to the Christie players, particularly the girls. Perhaps the Japanese maidens are shy about writing to strange young men. Betty Compton has had a number of letters, which seem to be, so far as she can make out, mostly from young students. One of these writers, a still further admiration I pay for the great art of your acting, which is picture great. I shall be very glad if you give me your photo under your own name.

Comedian Appears in Person at the Comedy

Not the least in importance of the actors taking part in the series of Shorty Hamilton pictures, which are now running weekly at Clune's Comedy theatre on Broadway, is Beauty, Shorty Hamilton's trained horse. In several of the pictures which Director Gray has correlated, Beauty's effect on the rescue of her master in ingenious ways, such as unclenching doors, untying cords with which Shorty has been bound, and even bursting into houses to bring the pictures to the Hamilton series, William H. Clifford, the author and director-general, is able to write almost any sort of action or the horse, because Beauty, who has been trained for years by Shorty Hamilton, is so obedient to his commands that she will do anything he commands of her. She goes through her action upon the commands of Shorty. All that is needed is for him to be within calling distance, and the horse will do the rest.

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Tom Mix, Fox Films

"VOICE" OF THE FILM

Collaboration by Edward Sloman, Director American Mutual Studios

Not the author alone, or the director alone, but a friendly collaboration of the two brings the best results in the finished production, is my firm conviction. The author has a right to resent it if his photoplay is so entirely changed that he does not recognize his own brain child on the screen, but at the same time most writers do not fully understand dramatic values; neither do they fully appreciate the limitations of the presentation of ideas in photoplays.

The directors, however, are very prone to think mainly of the purely dramatic situations and forget the thought underlying those situations. It is only fair, therefore, that the director should first read the manuscript and then consult with the author and thoroughly discuss the logic of the thought and action and see if that thought can be properly transmitted to the screen so that the audiences can follow both the thought and action clearly.

The objection to this method is that the director may be in one part of the country and the author in another. In this case the director should be allowed to read the original synopsis as well as the continuity handed him, so that the continuity writer cannot wholly depart from the original—which is so often done. Many a good theme has been entirely spoiled in this way, and a thoroughly good story turned into an ordinary motion picture, written from the continuity writer's angle.

The hard feelings against the directors on the part of writers, and the constant objections by the director against the death of good ideas, are due to the fact that so many stories are "rehashed" in the scenario department. I have always found that the author is only too glad to discuss his play with the director, for he knows the result is for the benefit of the production.

More co-operation is necessary between the director and the author, as well as more confidence between the director and his artists. An experienced artist will often give valuable suggestions, and the director who refuses to allow "an artist to dictate to him" (as so many put it) is oftentimes suffering from too much application of the personal pronoun.

In other words, more co-operation between the makers of the photoplay will help the finished product, and this applies to the invaluable cameraman, without whose help no good motion picture is possible.



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And that's Oscar Moss and Abner And that's Oscar Moss and Abner And that's Oscar Moss and Abner

Fancy vests have spoiled many a three-reel drama.

Sarah McGlash is no longer cast for ingenu roles. Her elbows are too sharp.

That realistic snowstorm in the fourth episode of "Cold Storage" was furnished by Oscar Fasho.

Claud Hopper had declined an offer from the movies. His feet take up too much footage.

Sometimes we feel sadly sure that artificial flowers in movie theaters are strictly geraniums.

Another happy thought: No band and orchestra accompanied feature films on tour.

Since Hector McGee started reading the movie magazines he wears a brown derby and carries a cane.

"Bessie," the five-reel comedy-drama is now playing one-night stands.

Attention Merchants
Silence
Never Sold an Article
ADVERTISE

Norma Talmadge



Scene from "The Romantic Journey," Pathé Gold Reel Play. Produced by Astra.

John R. Freuler, president of the Mutual Film Corporation, this week visited the Signal Film corporation's plant at Los Angeles. While at the studio he held a long conference with director general J. P. McGowan and Miss Helen Holmes regarding plans for future productions, the outcome of which conference will be made public later.

DO YOU KNOW THAT— Mary Miles Minter, American-Mutual, has 72 strings of beads? Every one of them is of a different color.

Helen Greene, heroine of Mutual's "Perils of Our Girl Reporters," has a "luxury bank"? Every time she wants a lollipop, she puts the penny in the bank instead. She expects to be rich some day.

The American Film Company carries a dog on its pay roll. It receives five bones a week in its pay envelope.

Nance O'Neil, Powell-Mutual, is a fortune teller? She crystal gazes, stacks cards or peruses tea leaves. Take your choice.

Edna Goodrich, new Mutual star, is an interior decorator as well as an actress.

Marjorie Rameau, Powell-Mutual, always wears moccasins at home! She learned to when she was in Alaska ten years ago.

Freddy McGuire, the Vogue-Mutual funny man, can walk on his hands? Charlie Chaplin, Mutual's half million dollar comedian, has a pet snake? He is going to wear it for a hat band on St. Patrick's Day.

J. P. McGowan, Helen Holmes' director, is building an engine? He threatens to have a railroad in his back yard.

Margaretta Fischer, Pollard-Mutual, has a liking club of small boys around Santa Barbara? They walk ten miles every Sunday.

Gail Kane, the new Mutual-American star, goes to bed at 10 o'clock every week night, and rises at 6:30! Aubrey Beattie, playing with Marjorie Rameau in "The Greater Woman," learned to play while working on that picture? He is buying a farm so that he can do it every summer.

Francella Billington, Mutual-American, is collecting fans—not not movie fans.

Edna Purviance, Charlie Chaplin's leading lady, buys her clothes in good old Los Angeles! No \$100 for her. Hurrah! for her.

